# NEW DIMENSIONS IN THE ATHARVAVEDA

PRAFULLA K. MISHRA

RATIBHA

# NEW DIMENSIONS IN THE ATHARVAVEDA

(PROF. K.C. ACHARYA COMMEMORATION VOLUME)

**PRAFULLA K. MISHRA**

NEW DIMENSIONS IN THE

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पुस्तकालय
**गुरुकुल कांगड़ी विश्वविद्यालय**

विषय संख्या ________ आगत नं० 136052

लेखक Mishra, prafulla K.

शीर्षक New Dimensions in the Atharvaveda

| दिनांक | सदस्य संख्या | दिनांक | सदस्य संख्या |
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**गुरुकुल कांगड़ी विश्वविद्यालय**
कृपया पुस्तक के ऊपर कोई निशान आदि
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पुस्तक विवरण की तिथि नीचे अंकित है। इस तिथि सहित ३० वें दिन यह पुस्तक पुस्तकालय में वापस आ जानी चाहिए। अन्यथा ५० पैसे प्रति दिन के हिसाब से विलम्ब दण्ड लगेगा।

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# NEW DIMENSIONS IN THE ATHARVAVEDA

(Prof. K.C. Acharya Commemoration Volume)

पुस्तकालय
गुरुकुल कांगड़ी विश्वविद्यालय

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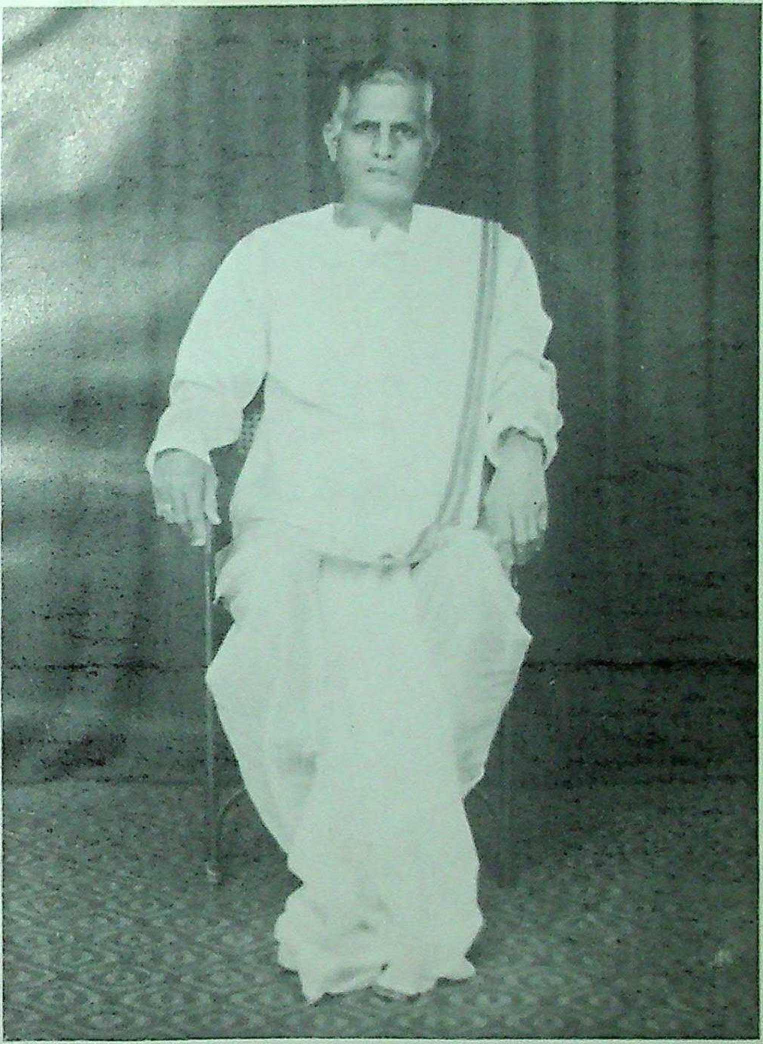
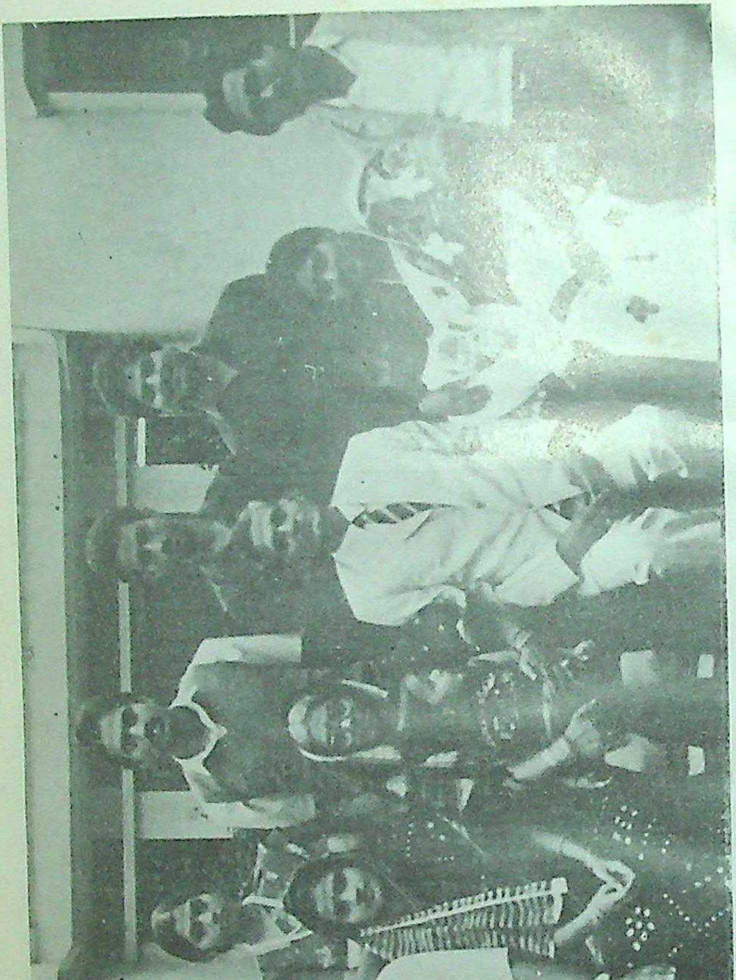


Prof. K.C. Acharya



Prof. K.C. Acharya with his family

# वन्दनीयः प्राचार्यः कृष्णचन्द्र आचार्यः

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*रचयिता : पण्डित हरेकृष्ण धूपालशर्मा*

आचार्यवंशे वनमालिपत्न्या हारामणे गर्भसमुद्भवो यः।
चैत्रस्य शुक्लेऽतिशुभे मुहूर्त्ते तिथ्यां चतुर्थ्यां भुवमस्पृशद् वै।।१।।
ख्यातः स नाम्ना ब्रजराजपुत्र-श्रीकृष्णनामान्वित-कृष्णचन्द्रः।
श्रीकृष्णलीला प्रसृतायथेतदाचार्यकृष्णस्य तथैव जाता।।२।।
ख्यातिर्नहि खंडपडाभिधाने क्षुद्रैकदेशे परिसीमिताभूत्।
देशे विदेशे प्रसृता हि तस्य विद्याप्रभावाद् गुणराशिधर्मात्।।३।।
आचार्याणां चतुर्णामधिगतविषयाद् वेदविद्याप्रवीणात्,
तत्काल-प्राच्यविद्या-निपुणगुणिगण-ब्राह्मणाग्रपितुर्वै।
लब्ध्वा शिक्षां स बाल्ये दृढतरमभवत् संस्कृते दत्तचित्तः
साहित्याचार्य आख्यामलभत कठिनां स्नातके मान्यतां च।।४।।
वाराणस्यां प्रसिद्धे निहितदृढमतिर्विश्वविद्यालयेऽसौ
नैपुण्यं दर्शयित्वा सुरवचनकृते स्नातकादुत्तरस्थे।
शीर्षं स्थानं च गत्वा पदकमलभत प्रस्तुतं यत् सुवर्णै
र्व्यर्था नो क्वापि कस्याविचलितमनसा कर्मनिष्ठा पृथिव्याम्।।५।।
अध्यापनां प्रथमतः पुरुषोत्तमस्य क्षेत्रे समारभत तत्र महामहिम्नः।
श्रीचन्द्रशेखरशुभाभिधयान्विते वै विद्यालये महति संस्कृतपाठनार्थम्।।६।।
रेभेन्सा-नाम-संस्थापित-कटक-महद्युक्तविद्यालये वै
कृत्वा कार्यं प्रियोऽभूदतिशयसुगुणैः छात्रवर्गादृतः सन्।
भाषाणां जन्मदात्री सुरगणवचनं संस्कृतं सेवमानो
हृद्याचारैः सुहासैर्मधुररसयुतैः प्रीणयन् वै वचोभिः।।७।।

बालेश्वरे फकिरमोहन-नामयुक्ते
विद्यालये महति कर्म विधाय सुष्ठु।
वन्द्योऽभवत् सकलकर्मकरैश्च शिष्यै-
र्विद्वद्युवा भवति वृद्धसमं प्रपूज्यः।।८।।
शोधं कार्यं च कृत्वालभत शुभपदं 'डाक्टरेट्' नामसिद्धं
भाषां तां प्राकृताख्यां समधिकृतवता निर्मितं शास्त्रमेकम्।
पाल्यांग्ल-प्राकृतासु परमगुरुवरैः फ्रेञ्च-जर्मानकासु
हिन्दी-वंगीय-भाषास्वतुलमधिगतं दाक्ष्यमाचार्य्यरत्नैः।।६।।
आचार्य्येषु प्रधानः क्रमसमयवशादुत्कलेषु प्रसिद्धे
स्थानं वाणीविहारेऽखिलगुरुपरमो विश्वविद्यालये वै।
लब्ध्वा तद्देवभाषाध्ययन-शुभमये मण्डलेऽध्यापकत्वं
विद्या-वैदग्ध्य-दृष्ट्या वरसुजनतया मन्दहास्यै र्वचोभिः।।१०।।
तस्मात् क्षेत्राद् गृहीतावसर-कुलगुरुः श्रीजगन्नाथनाम्ना
पुर्य्यां संस्थापितेऽसौ सुरवचनकृते विश्वविद्यालयेऽपि।
विद्वद्भि र्वन्दनीयां कुलपतिपदवीं भूषयित्वा महिम्ना
नित्यं देदीप्यते वै सुमहति भुवने भारते ख्यातनामा।।११।।
ये धन्या भारतेऽस्मिन् सुरवचनविदः ख्यातनामाग्रगण्याः
शास्त्राभिज्ञाः प्रसिद्धा अभिनवरचनामार्गदर्शिप्रवीणाः।
विद्याशिक्षाप्रदाने परमगुरुगणाः विश्वविद्यालयेषु
तेषां मध्ये वरिष्ठः सरलतरलतयाध्यापने कृष्णचन्द्रः।।१२।।
ईर्ष्यालु-कूटरचनोद्भवविघ्नवह्नि-दग्धः पुनः पुनरपि स्वधृतमहिम्ना।
देदीप्यतेऽनलविदग्धसुवर्णतुल्यं प्राचार्यकृष्ण इह भारतभूमिभागे।।१३।।
जातीय-संस्कृति-सुरक्षणचेतनाभिः संस्कारसिद्धपुरुषः कृतविद्यकृष्णः।
प्राचीन-नूतनसुरीकृतशास्त्रनिष्ठः संशोभतेऽनुपमदिव्यगुणैः सदासौ।।१४।।
इत्थं वैदुष्यवृद्धो रचितबहुविधामूल्यशास्त्रः सुधन्यो
नाम्ना श्रीकृष्णचन्द्रो विमलगुणनिधिर्गोपकृष्णेन तुल्यम्।
नैपुण्यं सर्वक्षेत्रे विविधसुकृतिभि र्दर्शयन् स्वीयनाम
सार्थं कृत्वा हि साक्षाद्व्रजनृपसुतवद् भ्राजते तं नमामः।।१५।।

आर्यनिवासः
एस/६० यूनिट ३, भुवनेश्वर–७५१००१

# FOREWORD

A commemoration volume for Prof. K.C. Acharya will appreciate many years of study which he devoted to the *Paippalāda Saṃhitā* and to *Atharva Veda* tradition of Orissa. This is an important domain of research - one that is peculiar to Orissa where this branch of the Vedic tradition has survived longer than elsewhere except for Kashmir. We still had hope to see the publication of some more results of K.C. Acharya's studies in this field. But it was not possible for his sad demise.

It may be permitted in this context to refer back to the middle of the 19th century and to the first European scholar who devoted himself to the study of the *Atharva Veda*. It was Rudolph von Roth, a great vedic scholar and the first occupant of the famous chair of Indology at Tubingen University in Germany. It was a time when the study of the Vedas was in its infancy in Europe. There was no Vedic grammar, no dictionary containing Vedic vocabulary; the Vedic literature was largely unknown outside India except for an article written by Willam Colebrooke in 1805 where he did not think it worthy of much attention.

Rudolph von Roth had studied Semitic language as well as Avestan, Persian and Sanskrit in Tubingen where he obtained his doctorate in 1843. Then he went on a two years' study tour to Paris, London and Oxford in search of Sanskrit manuscripts. He copied them by his own hand and soon got interested primarily in Vedic manuscripts. At the time, only small fragments of the Rigveda were known, nothing but one *aṣṭaka* of its first *maṇḍala* had appeared in print. But when

Roth returned to Germany after two years, he published booklet containing a survey of the entire Vedic literature: the contents of all the four Vedas, the characteristics of the Brāhmaṇa and Sūtra literature including a first attempt to determine the distance in time between the Saṃhitā and the Brāhmaṇa literature. He also drew attention to the Vedāṅgas, gave details of the Prātiśākhyas and the Nirukta and thus showed interest in the early works of Vedic linguistics and etymology. In addition, he had also studied the commentaries on the Veda and was able to state that they were almost two thousand years later than the original hymns.

It was the first summary of Vedic language and literature that made Roth famous and gave a major push to Vedic studies in Europe. He was appointed Professor of Indo-Germanic Languages in Tuebingen and many pupils flocked to him to study Vedic Sanskrit. when the project of publishing the Rigveda was conceived by Hroace Hayman Wilson, it was Roth who was first offered the job. But when a sponsor was found for this enterprises and it became clear that the money and organization was located in Britain, Roth abstained and Max Muller took over. Roth published the Nirukta and then devoted himself to the *Atharvaveda* and this is what even 150 years later provides a link between him and Prof. K.C. Acharya.

Among the students who came to Tuebingen to study with Roth there are several wellknown names in Vedic studies. One of them was Karl Friedrick Geldner who later published an improved edition of the Avesta and translated the entire *Rigveda.* Another was Leopold von Schroeder who edited the *Maitrāyaṇī* - and *Kāṭhaka Saṃhitā* of the black *Yajurveda.* And one was William Dwight Whitney who assisted Roth in editing the *Atharvaveda* (published in 1855) and who did the English translation, making use of Roth's unpublished German translation. The manuscripts materials for the text edition were scanty at the time and Roth searched intensively for a better textual basis. Finally he got a copy of an important manuscript from Kashmir which helped solving some of the textual problems. Later, the original was also sent to him. Yet he admitted that some badly preserved passages had to be reconstructed and might require revision. The materials found in Orissa in this century were, of coruse, not known to him.

Whitney learned from Roth and Weber, and he handed on their philological Method to his own pupils Maurice Bloomfield and Charles Lanman. He even sent Lanman to Tuebingen to study directly with his own teacher. And it was Lanman who finished and edited the translation of the *Atharvaveda.*

It may be added here that we owe to Rudolph von Roth, another renowned contributor to last century's German Indology. Together with Otto von Boethlingk he compiled the famous St. Petersburg Sanskrit-German Dictionary in seven volumes. The entire Vedic vocabulary as well as the vocabulary of medical and botanical Sanskrit terms is from his pen. These were the most difficult parts to cover, because they were not included in traditional Indian *Śabdakośas* to the extent that the vocabulary of the classical literature was. The Peterburg Dictionary formed the basis for most of the Sanskrit English dictionaries we use today and it is still unsurpassed.

This year we celebrate 150 years of Tuebingen Indology. It was in spring 1848 that Rudolph von Roth was appointed extraordinary Professor at this university. In the line of his successors I am the fifth, with famous scholars like Richard Garbe, Wilhelm Hauer, Helmut von Glasenapp and Paul Thieme preceding me. Having occupied this chair for the last 25 years I, too, am about to hand over to the next generation. But the interest in the Vedas still persists in Tuebingen. It is, therefore, a pleasure for me to commemorate for his contribution to *Atharvaveda.* I greatly appreciate Prof. Acharya's scholarship and I also know that administrative burdens kept him busy in recent years. If students of the Atharvanic tradition of Orissa do not publish this who else will do it.

**Tuebingen** **Prof. Heinrich von Stietencron**

# EDITORIAL

Magic, medicine and macro-cosmic theories form the important aspects of *Atharva Veda (AV).* Apart from those popular fields much more is hidden in its vast scope which warrants deeper study. Innumerable papers are sporadically written but they are the tip of the ice-berg. The significant approach to the scope of ātharvaṇic studies is yet to come. The Kashmir recension of *Paippalāda Saṁhitā* appears more significant after publication of Durgāmohan Bhattacharys's incomplete Orissan recension of *paipalāda Saṁhitā* by Asiatic Society of Bengal. But the total work is yet to see the light of the day despite the promise of his son Prof. Dipak Bhattacharya.

A complete work of Sāyaṇas Bhāṣya on all the *adhyāyas* of *Atharva Veda* is not available. Texts like *Atharvāṅgirasakalpa* is still unpublished. Other texts, which are published, are out of circulation and no publisher is coming forward to republish them. This is the most discouraging factor for further research on *AV* and probably for this reason scholars are hesitant to write in this field.

Prof. K.C. Acharya, my revered teacher, has pioneered a study on Orissan Recension of *Paippalāda Saṃhitā.* It is the last tribute to him by a collection of papers on *Atharva Veda.*

Even though the papers on *Atharvaveda* are less in number, yet many signifiacnt fields of research have been touched upon on the basis of old and new findings. As regards the topic of this collection, distant quarters have been found to be connected. This is certainly to encourage further researches in this field.

The Jaina idol Ṛṣabha is found to be traced back in *Atharva Veda* by S.P. Narang in his paper "*Ṛṣabha in Atharva Veda and Jainism*". Here the meaning structure is found to be relevant with the help of *vṛṣa, vṛṣṇa* and equated with Indra, the killer of Prajāpati etc., with *vāgvajra* and finally settles with Rudra and his different aspects like *vrātya* etc. The comparative study gets momentum and S.A. Dange's - comparison of the *Krīḍā,* Indra and Chāyā is quite interesting for the purpose. The divine sport of the Indra and Chāyā which is sacramented with beating of drums, is quite interesting. Maruts are the best comparison of Indra. This dance with Chāya is analogous with the *tāṇḍava* dance of Śiva in the subsequent literature.

The voluminous discussion of Sri Aurobindo on *The secrets of the Veda* and English translation of hymns has shown the path for the scholars of this century on the symbolic interpretation of vedic images. But the mystery of ignoring the *ātharvaṇic mantras* is highlighted by the author of this paper. "*Sri Aurobindo's vision on Atharva Veda*". The citation of a mantra from *bhūmi sūktam* "The Life Divine" suggests the attitutde of Sri Aurobindo towards the ātharvaṇic hymns. Since the quotation of *Atharva Veda* is negligible in number, it is difficult to draw any conclusion out of it. The author (P.K. Mishra) of this paper tries to unfold the mystery considering relevant writings of Sri Aurobido in this regard.

Now it is time to bring together the theory of different natural sciencs, mystic appearances, socio-cultural tracts and psychological exposition of different situations of human beings. When new vistas of human knowledge are opening, it is relevant to research them in those *mantras*. There are papers dealing with germs, bacterias and immunisations (by P.K. Mishra), *Concept of State* etc. (by K.C. Acharya), *Principle of Dance* (by S.A. Dange) and *Desire' as Kāma* (by R.M. Dash). In this volume environment is the most discussed topic of the time when man does not hesitate to exploit nature for his own use. The *Bhūmi sūkta* and others show light in this regard. Many papers are written on this topic by N.P. Unni, G.U. Thite, A.C. Sarangi, N.M. Kansara, M.R. Veerabhadraswamy. The details of the paper are discussed below.

The *kuntapa sūktas,* which contain interesting features like obscure talks, are not known to the scholarly world. The extensive comparission of *Indrāṇyupaniṣad* of Ṛg Veda and *Vanaspati* hymn of *Atharva Veda* is a significant study where the famous story of Vāsavadattā of Bhāsa is found out. The element of life breath in the *Atharva Veda* depicts not only five *prāṇas* but also seven *prāṇas.* The analysis of Shashi Tiwari in this regard is quite informative. A paper on environmental awareness of M.R. Veerabhadra Swami is focused on the popular issue of the day. S.S. Dange has contributed a significant paper to *vyāhṛtis* for *ātharvaṇic* tradition which is a good exercise on the ancillary texts. The famous *vyāhṛtis* are viewed in textual appreciation method. Here the ritualistic position of the vedic mantras are extended epithets like *sarpa veda, piśāca veda* and *āsura veda.* S.S. Mohanty puts forth some argeements and disagreements of *ātharvaṇic* practice with *Āśvalāyana Gṛhyasūtra.* The discussion is limited to *vivāha* (marriage), *godāna* (shaving) and *antyeṣṭi* (funeral ceremony) with the findings of *Kauśika Sūtra.* A long discussion of *devayajana* with all this possible accepts are highlighted with the help of *Taittirīya Saṃhitā, Vājasaneya Saṃhitā* and subsequently from *Atharva Veda.* The magical aspects of *devayajana* along with its esoteric significance is quite interesting. Away from the beaten tracks, J.L. Kamboj brings out a study of metaphorical sense developement in *Atharva Veda* on the background of well established literary criticism. A model study with the help of stylistic analysis can be extended to the whole *Atharva Veda.* A brief remark of the quality of sound and syllables in the *Atharva Veda* of Yajanveer Dahiya is a gramatical search where a little bit elaboration would be appreciated. Salila

Nayak in her paper highlights Pāṇinian knowledge of *Atharva Veda* exploring both the internal and external evidences.

It is well known that germ-structure has been detected along with their connection with different diseases. This paper of P.K. Mishra intending a scientific approach to identify such words is certainly a new finding. Besides carving out new areas of research in molecular biology and other bio-sciences are relevant today.

Popular topics like Tantra and Āyurveda are the main attractions in *Atharva Veda*, which is attempted by N.P. Unni, N.M. Kansara, G.U. Thite, A.C. Sarangi and G.N. Mahapatra. Issue of Nation and Nationality in *Atharva Veda* is pointed out by K.C. Acharya. Reference of Nārada in *Atharva Veda* is discussed by G.K. Dash which has historical importance.

The family life viewed by Tolstoy is most significant one. He told a man can withstand flood, femine, earthquake and other natural calamities and world wars but it is difficult to bedroom quarrel. The family harmony in *Atharva Veda* is objectively perceived in *Atharva Veda*. H. Mishra finds this harmony in *Atharva Veda* on the basis of *sāmanasya mantras.*

These topics cover the collection of papers which testify latest thinking on the different aspects of *ātharvaṇic* studies. I hope this will encourage further issues opened by the scholars in this volume.

In the words of Kālidāsa it can be said

उत्सर्पिणी खलु महतां प्रार्थना।

There is no end to a thirst for knowledge.

***Prafulla K. Mishra***

# ACKNOWLEDGEMENT

I owe deeply to those esteemed scholars who are kind enough to respond to our request in writing papers for this volume. I am also indebted to the Advisory Editorial Board for encouragement. I am grateful to Prof. H. V. Stietencron for writing a foreword for this volume.

To bring this volume, my dearest friend and colleague Dr. P.M. Rath extended co-operation.

Thanks are due to my younger friends Harekrushna Mishra, Surendra Sethi, Gatikrishna Panigrahi and subsequently to Ramakanta Mishra who came to my rescue in preparing the final form of this volume.

Thanks are also due to my dear wife Smt. Swarnlata Mishra and daughter Prachi for their help in proof reading and preparing the editorial etc.

This dream wouldnot have been materialised if Dr. Radhey Shyam Shukla, the proprietor of Pratibha Prakashan, Delhi, had not extended his support. It extend my heart-felt thanks for his indulgence and huge investment.

Lastly, I lay everything before the Divine Mother for She is the inspiration in everyone.

***Editor***

# A TRIBUTE TO PROFESSOR KRISHNA CHANDRA ACHARYA

A doyen of Truth, Knowledge and Simplicity, Dinbandhu Khadanga, a devout brahmin of Khandapada princely state, had no issue. He adopted his brother's son Vishwanath whose son Banamali was the father of Krishna Chandra. Banmali was educated at Puri, the Kashi of eastern sea coast. By virtue of his scholarship he justified the surname "āchārya". He obtained Āchārya degree in Sāhitya, Dharmaśāstra and Sāmkhyayoga. Besides, he had mastery over Vyākaraṇa and Karmakāṇḍa. He is a celebrated poet of Sanskrit and Oriya literature. The king of Khaṇḍapadā, impressed by his wide erudition, wished his subjects to have the opportunity of learning from such a great scholar. He persuaded Pandit Banamali not to leave his state service. Krishan Chandra, being the only son of the pandit, spent his childhood in the midst of comforts in the lap of his grand mother. Pandit Banamali had high hopes about the future of his son. But to his utter disappointment, Krishan Chandra was completely indifferent to aspirations of his father. As time passed, on the pandit was growing impatient at the casual attitude of his son, But on the other hand, Krishan Chandra was not at all serious.

The small forest hillock circling Khandapada and the natural beauty of the vast fields attracted Krishna who along with his friends was busy exploring new places. Engrossed in his childhood sports, he was not paying attention to his studies. His teachers were not very happy with him. Pandit lost his patience and asked little Krishna to mend his ways. Krishna cared littel for it. He was shielded from his father's by his grand mother. She used to scold her son Pandit Banamali regarding his ambitions about Krishna. "Ah! he is a child and this is the time to play. If he is prevented from playing at this age, he will stop progressing." At the time Krishna went to secondary school his father's erudition could not make any impact on his son. He was disappointed at his son's career. However, one day he told Krishna about his high hopes to see him as a towering scholar of both modern and traditional Sanskrit. The boy could understand the pain of his father, but he was helpless as he was not totally attentive towards studies. It was a winter evening. Krishna was sitting with his mother and grand mother near the fire place. His mother tried to impress upon him his father's anxiety. Krishna's helplessness prompted his mother Hiramani to suggest to him to invoke Goddess Saraswati with devotion. Grand mother Lavanya Devi endorsed this view. The boy was convinced and became serious. The child's devotion moved Saraswati to bless him. From that day Krishna never looked back. He became a successful student and went to Banaras Hindu University with the background of knowledge of both the streams. Nobody chanced to see him in light mood there after. His initiation to vedic studies by the celebrated scholar Prof. Suryakanta prompted him to work on *Atharva Veda.*

His service career proved to be most successful as a lecturer in under-graduate colleges like S.C.S. College of Puri, Ravenshaw College of Cuttak and F.M. College of Balasore. His sincerity encouraged him to come to Post Graduate Department of Utkal University where he proved himself to be a committed teacher and a Ph.D. guide for dozens of scholars. His simplicity knew no bounds. As a result of which his way of life was considered to be most ideal in the campus. Though simple, he was firm in his decisions. When I wrote some then he didn't like to mention that.

As a Vice-Chancellor of Sri Jagannath Sanskrit University, he proved his firmness. He was the only Vice-Chancellor who stayed in the campus and tried to sort out the problems of the neglected foster child of the State Government. He had visualised many plans and programmes for the new university. But his interest in all the matters proved to be expensive as some unscrupulous officers and dishonest teachers felt uneasy. As the devil is more organised, the conspiracy against him with the help of corrupt politicians, to defame and dethrown him from his position was successful. But he did not succumb to the evil forces and stood firm in his decision by attaching due importance to the neglected and the innocent teachers. Besides, he is not made of that material over the corridors of power and euologising them. He had the dignity of a scholar. We are proud of him. Let the scholar insipire us to cling to Truth and Knowledge.

His family life is well-organised. His four sons and two daughters are highly educated and in high positions. He went to Melbron in Australia to his son's residence, where he breathed his last. I was most unfortunate as I could not see him in his last moments when I was way at Tuebingen. But his sad demise was indicated to me in my dreams. He couldn't bear the sorrow of consipiracy against him in Sri Jagannath Sanskrit University, that corrodes his heart. Such a strong and determined person could die untimely. I am sure his soul rests in peace. But we could not get an opportunity to felicitate him.

I salute you, Oh, my guru, esteemed professor, you stand for huminity, greatness and quality. Let posterity imbibe from you your simplicity, truthfulness and knowledge.

***Prafull Mishra***

# HIS LITERARY ACTIVITIES

1. **Research** - Awarded Ph.D. Degree of Utkal University on the thesis entitles 'A Critical Edition of *Prākṛit Sarvasva*' in 1966. Actively engaged in the Critical edition of *Paippalāda Saṁhitā of Atharva Veda.*
2. **Research guidance** - twelve scholars have already been awarded Ph.D. Degree under his guidance.

## Publication

1. A critical edition of *Prākṛit Sarvasva* published under the auspices of Bhandarkar Oriental Research Institute Pune, 1968.
2. Some observations on the Kashmirian Atharva Veda, Book two - Pub. by Vidyapuri Cuttack, 1971.
3. *Vetāla Pañchaviṁśati* - A text Book critically edited with Introduction, notes in Sanskrit and translation into oriya and English Pub. by Vidyapuri, Cuttack, 1972.
4. "*Svapna vāsava dattaṁ*"- A text Book critically edited with Introduction, notes in Sanskrit and translation into Oriya and English Pub. by Vidyapuri, Cuttack, 1972.
5. *Raghuvaṁśam* Canto-I - With Sanskrit Commentary, Annotation and Introduction and translation into Oriya and English, pub. by Vidyapuri, Cuttack, 1983.
6. *Abhijnānaśākuntalam* - (Ed.) in the press (Research articles numbering about 40 published in different Journals.)

## A Selected List of Papers

1. *Education and Culture in Kālidāsa* - Kālidāsa Special number, Vikram University, Ujjain, 1959.
2. *Forgotten works known to Mārkeṇdeya Kavīndra* - The Orissa Historical Research Journal Vol. XII, 1964.
3. *A note on the date of Viśākhadatta* - Bhāratī, Utkal University Journal, Hum. Vol. I, 1968.
4. *Linguistic Observation on some prākṛit Quotation of Mārkaṇḍeya* - Paper presented in the Prakrit Seminar, Kolhapur, pub. in Bhāratī Hum. Vol III, 1969.

5. *Bhaktivibhava Nāṭaka and its use of Prākṛits* - Paper presented in the Silver Jubilee Session of AIOC, Jadavur, pub. in Bhāratī, Vol. IV, 1970.
6. *Liguistic Remarks on some words in the first Kāṇḍa of the Paippalāda Samhitā of the Atharva Veda* - Paper presented at the 1st All India Conference of Liguists, Pune, pub. in the proceedings of the Conference, 1970.
7. *Second change of l in Oriya* - Paper presented at the 2nd All India Conference of Linguistists, Delhi, pub. in the proceedings of the Conference, by LSI, 1972.
8. *Oriya words in Deśī Lexicon* - Paper presented at the 26th AIOC. Ujjain, pub. in Bhāratī Vol. VIII, 1974.
9. *Kumārasambhavare arthāntaranyāsa* - the Jhankara, March, 1965.
10. *Sukavimahimā* - Manormā, Sept. 1967.
11. *Charaviśṛṅkhalavyādher nidanam tatpratikaraś ca* - Manoramā, April 1971.
12. *Āṅgirasakalpa* - AIOC Summery of papers, 1976.
13. Imagination, a missing link in Sanskrit Poetics - 2nd All Orissa Sanskrit Conference Souvenir, 1975.
14. *A Note on the Hymn II.1 of Atharva Veda in the light of Paippalāda version* - Summary of papers AIOC, 1974.
15. *Purāṇa and History* - Journal of Inter-Disciplinary Approach to History, History Department, Utkal University.
16. *Retroglex in Sanskrit Phonology* - Bhāṣā Samiti Journal, 1983.
17. *Dharmasūri's Conception of Śānta Rasa* - Proceedings of the Fifth World Sanskrit Conference, Varanasi, 1981.
18. *Saṁskṛtasya Udayavikasau* - Dr. R.C. Shukla Felicitation Vol., Badaun, 1983.
19. *Patañjali's references to Atharva Veda in Mahābhāṣya* - Summary of papers, AIOC, Jaipur Session, 1982.
20. *Chaṅgudāsa, A forgotten grammarian of Orissa* - Summary of Papers, AIOC, Shantiniketan Session, 1980 pub. in Seminar papers of P.G. Deptt. of Sanskrit, Utkal University, 1981.
21. *A Śaunakīya Text vis-a-vis version Its Paippālada* - Vāṇī Jyotiḥ, Vol. I 1986.

22. *Role of Sanskrit grammar of Indian Regional language studies* - Vāṇī Jyotiḥ, Vol. II, 1987.
23. *Patañjalis reference to Mahābhāṣya* - Vāṇī Jyotiḥ,Vol III, 1988.
24. *Notice of further citation from Guṇapatākā,* Vol. IV, Vāṇī Jyotiḥ, 1989.
25. *Kavi Jayadeva Orissa Past and Present* (Commemoratin volume on the occasion of the first Vishwa Oriya Summilanī, 1992.

## Associated with Learned Bodies

Life member – All India Oreintal Conference; Member – All India Oriental Conference of Linguists; Secretary – Bhāṣā Samiti, Cuttack, Orissa; President – Prāchi Valley Cultural Academic and Historical Research Society, Puri.

President – Bhubaneshwar Sanskrit Parisad. Former President, All Orissa Sanskrit Teachers' Conference.

Delegate to All India Seminars organised by the Universities under the auspices of U.G.C.

Chief Speaker in the All India Vedic Conference held at Puri.

Former member of AIOC Executive body and former Section President of its classical section.

## Distinction Gained

First class first in Sanskrit Honours with Distinction in the year 1955. First class in Sanskrit M.A. from B.H.U. in the year 1957 and winner of the University Gold Medal. Won prizes for good oratory in Debate Competition in School and College career. Awarded Post-Graduate Research Scholarship in 1957 by Orissa State Government.

Introduced the Research Journal Vāṇī Jyotiḥ in P.G. Deptt. of Sanskrit.

Conducted National Seminar on Aesthetics as the Director in 1986. Honoured as distinguished Sanskrit Scholar in April, 2000. Delhi by the Ministry of Human Resource Department Govt. of India.

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## 1

# ṚṢABHA IN THE *ATHARVAVEDA* AND JAINISM

***Satya Pal Narang***

This paper is an attempt to investiage the word *Ṛṣabha* and the allied words communicating the same or the allied sense. From the *Ṛgveda* (*ṚV*) the word and the deity *Ṛṣabha* had become obscure to the extent that the later scholars like Sāyaṇa gave a number of interpretations viz. sacrificial mystic, Āyurvedic and grammatical. The *Atharva veda. (AV)* equaly gives all those meanings besides various other allegories which make the concept clear and involves a number of mythological stories in its background of the *ṚV*. It has not only concern with Brāhmaṇa mythology but it appears that it is concerned with a number of other sociological aspects and tribes like *Vrātyas, Paṇis* which had changed their status from the *ṚV*.

## Meaning of the word Ṛṣabha/Vṛṣabha and other allied words

Taking the words with meaning of ox or bull, the investigation pertains to all those words.

Root vṛṣ : In the *AV*, the word is used in the sense of 'Pour down' e.g. pouring of the Soma in the sacrifice,[1] which is accepted by Whitney with the prefix 'ā'. But immediately it took its limited meaning 'to pour the seed for pregnancy', which is available for the words *vṛṣaṇ, vṛṣṇa, vṛṣabha, ṛṣabha, vṛṣa, vṛṣan.*[2] It is very interesting that its meaning 'Bull' is available in the chapter VII, IX, XVI, XVIII and XX vis-a-vis its meaning 'Pourer' in the chapters VII, IX, XVI, XVIII and XX. That is, both the meanings 'bull' and 'pourer' is available in chapters IX, XVIII and XX only.

Bull/Ox : The words for bull used in *AV*, are *anaḍvān, ṛṣabha, vṛṣa* and *vṛṣṇa* which are used for the expressions 'father of calves', 'husband of cows' 'with curly horns' (Tigmaśṛṅga); weeping in the groups; having relations with cows the bull of the firmament, an aquatic, golden-horn directly or in the form of similes.[3]

Mighty : Transference of these meanings occured when all these words and some new other words express the meaning power or might including heroism, mainly power, animal power, which are also the adjectives of the deities like Indra, Bṛhaspati, oṣadhi, sindhu and horses. These words are *vṛṣa, vṛṣabha, vṛṣana, vṛṣatyan, vṛṣan, vṛṣaṇyu, vṛṣṇa, vṛṣṇi* and *vṛṣaṇyavat*.[4]

## Other Meanings

Besides the popular meanings, some other specific, allegorical and proper names etc. are found which have concealed history in the mantras, which is the main issue of this paper. It appears that Vṛtra had been identified with Ṛṣabha who was a dominant enemy of Indra and it had been the project of all the deities in confederacy to kill him. It was nothing but a conflict of killing fo cows vs. non-killing; Agriculture vs. non-agriculture; faith vs. non-faith. Slowly the Paṇis and the winning of the cows remained only in memory and there reconciliation of Ṛṣabha and Indra to the extent that Indra had been identified with Vṛṣabha and Indra compared with Vṛṣa. Ṛṣabha attained the position of a great deity thousand fold (*sāhasra*) and allegorically identified with the great deities of Vedic mythology (*infra*).

## Indra : Collector of Wealth and Conqueror of Enemies

Indra had been recognized as the collector of wealth (*dhanañjaya*) together with Aryaman, Pūṣan, Bṛhaspati,[5] Prajāpati, Savitṛ, Soma and Agni.[6] Elsewhere many of these deities are in confideracy with Indra (*triṣandhi*) to win over the enemy of the projector. Elsewhere, the acquiring of the cows with the help of Varuṇa, Atharvan and Bṛhaspati is also alluded to[7] which changed to the story of killing of Vṛtra and Bṛhaspati through his *Vāgvajra.*

Vṛtra-killing Project : All the deities[8] had a confederacy to kill 'asura' which is called '*trisandhi*' (the alliance of the three deities) in the *AV.* Elsewhere this alliance is mentioned to kill Vṛtra.[9] This alliance is between Indra, Brahman and Bṛhaspati,[10] where the assistance was given by Aṅgiras Ṛṣi.[11] Was Aṅgiras an inhabitant of Sindh (?) who assisted an intruder Indra? This assistance to kill the enemy is found in repetition elsewhere.[12] The author of the mantra is Bhṛgvaṅgiras who record this assistance in memory and supports the fact that the confederacy was that of Jātavedas (Agni), Ādityas and Indra.[13] Was it a confederacy of the followers of Agni, followers of the Sun and Indra against the followers of the cows (Paśupati or Vṛṣabha or Ṛṣabha) who might have been Paṇis, the protectors fo cows against the Aṅgiras who killed and devoured cows?

Other deities equally contributed to this conflict. Not only their participation but their specific functional characteristics like throwing the arrows, physically killing, destroying the weapons and leading the army are attributed to Vāyu, Indra, Āditya and Candramas[14] respectively. Mitra and Varuṇa are equally assistants in the confederacy.[15] Thus Indra emerged as victor and the asura was killed. But slowly Purohitas got the dominance.[16]

Indra and Paṇis : A memory : The *AV* continues the fight of Indra and Paṇis only in memory and almost all the features of the *ṚV* are reflected in this memory. Let Indra fall on those traders (*viḍ*) like an eagle who are just like the wolves (*sālāvṛkra*)[17] and various deities tried to train them in a number of ways.[18] *AV.* III 3.2. indicates to the Vrātyas[19] who are called *gāyatrīpatita* in the Smṛtis. But in context of *AV* III 3.3 where the word *viḍ* is used, they should convey the same sense. Hence Vrātyas are mixed up with Paṇis here. In *AV* IV 24 obstructing the power of Dānavas, winning of the Sindhu (Indus Area ?) acquiring the cow[20]; inspiration by Ṛṣis (Aṅgiras ?); breaking the Māyā of Asuras; winning of the Paṇis by Agni[21] (or the followers of Agni (= Bhṛgvaṅgiras) who brought the Agni from the firmament on the earth); killing of the Susṇa by the thunderbolt (*vadhatra*) and hence getting the cows.[22] Is Suṣna, a vrātya who went to sounth (*infra*) as paṇis migrated elsewhere in the *ṚV*? Are the vrātyas and paṇis belong to the same place (Sindhu) or identical with minor changes in habits which were mixed up in the *AV*?

Division of wealth of Paṇis is another activity of Indra which is preserved in memory in the *AV.*[23] It appears that both Bṛhaspati who was an alliance in triṣandhi and Vṛṣaṇa (Vṛṣabha who got the status equal to that of Indra later) were jointly given the regime, Bṛhaspati's conflict with Vṛṣabha is also preserved in stories. These paṇis did not give (tax or ransom) to Indra. It is heard only through learned tradition (preserved by Aṅgiras ?). It is expressed by past perfect.[24]

Violence vs. non-violence of cows : The sacrifice of the ox (Ṛṣabha) has been alluded to in the *AV* and a person who makes the sacrifice attains the fruit of one thousand sacrifices.[25] In a prayer to Bhava and Sarva; Bhūtapati and Paśupati, it is prayed that they should not kill the quadrupeds, which means violence is attributed to them[26]. Moreover, the attribution of Ṛṣabha (an ox) for Indra through Agni (Jātavedas) is available in the *AV.*[27]

But to Ṛṣabha only purified butter (ghṛta), havis and ājya is injuncted. Ṛṣabha is quite stronger, the killer of the enemies and can put the enemy to the feet of a person who pleases him.[28]

But there are a number of mantras where cow is said not to be killed (*aghnyā*).[29] The reason is also given that in a country where cow is killed and cooked, no mighty ox can take birth.[30] There is another prayer to the king not to eat the cow of Brāhmaṇa.[31] The preservation of the ox is the generator of the good activites (*sukṛta*).[32]

The eating of the cow is attributed to the non-performers of the sacrifices who were defeated by eating the cow of a Brāhmaṇa.[33] Who are these *Vaitahavyas*? Can they be identified with vrātyas is yet to be investigated. But there is no doubt that violence and non-violence both were prevalent amongst the performers and non-performers of the sacrifices. But Ṛṣabha (or his followers) are definitely vegetarians. Can they be identified with the strict vegetarian Jains?

## On Vrātyas

In the XVth chapter of the *AV*, there is a description of the vrātyas which can only be understood symbolically. The main features of Vrātyas are their intelligence (haṁsa)[34]; an orator (*stanayitnu*)[35]; having a relation to the trade of food-grains (*anna*)[36]; having a blend of faith (*śraddhā*) and Yajñ a[37]; their migration to the South direction in the form of Indra[38] (perhaps where Indra could not reach) and their stability (*svadhā*) in the south (Yama-loka).[39] Can this type of migration be identified as the migration of vegetarian, non-sacrificers Jains to the South from Sindhu (Indus ?) which was eclipsed by Indra and all his confederates who forced Vrātyas and Paṇis to go out of Sindhu and which was ruled mainly by Bṛhaspati and his preceptor Aṅgiras?

Elsewhere, modesting of vṛṣāku (a variant of vṛṣabha) by Indra through the Sun (one of the alliance) is alluded to.[40] It appears that the Great Ṛṣabha (Mahavṛṣa) was not only a forceful king but also had a territory in his name which is mentioned with Mūjavat and Bālhika (*infra : Geography*).

The sacrifice and Vrata of Anaḍvan (Whitney : draft-ox) appears to be a vrata for twelve nights performed by the followers of Ṛṣabha which was given the nomenclature accordingly.[40A] Is it a proper name (later Mahāvīra) which had made its place amongst the warriors of Indra? Elsewhere, Agni has been given the adjective 'Vṛṣabha of the earth' due to its forceful character.[42] At another place Vṛṣabha has been recognised as a soverign king (*svarājam vṛṣabha*).[43]

Does it not show that Vṛṣabha and his followers had a forceful sovereignty and territory and although once upon defeated, they compelled the Aryan deities to enumerate him as one of them. Slowly the identity of Indra and Vṛṣabha was established which extended to all other deities. (*infra*)

Identity of Indra and Ṛṣabha : Slowly Ṛṣabha got an importance in Aryan mythology and attained an identity with Indra or Agni through his powerful activities.[44] Ṛṣabha became a necessary hand for the victory who participated with him in the battlefield.[45] With Indra, who became thousandfold in later mythology, Ṛṣabha also became thousandfold with universal form.[46] In later mythology, there is a wish that Indra in order to kill Vṛtra should become Vṛṣabha.[47] In fact for agriculture also he became an irresistible task master which was later associated to Indra as well.[48]

## Establishment

Slowly there was a peaceful reconciliation of Ṛṣabha and Indra to the extent that for protection with Indra and Vāyu, Ṛṣabha was also invoked.[49] Indra invoked Ṛṣabha to kill Vṛtra.[50] He was eulogized with Indra for his powerful activities and victory.[51]

## Indra's Deterioration

Slowly Indra's position was deteriorating. The confidence with victory of Indra was decreasing and there is a sorrow in the prayers of his appreciators.[52]

Indra mixed up with the farmers and emerged from Hero to a farmer[53] which may be due to the impact of 'Ṛṣabha Cult'.

The lost business of the Paṇis had an impact on his person and he is depicted as a 'Vaṇik' (Paṇi's identity). There is a prayer for bestowing the wealth.[54] The fierce power of Indra and acquisition of the cows at one place[55] may be, due to the impact of Ṛṣabhism over Indraism. The strong body of a Tīrthankara in Jain tradition might have been inherited through this unity. The instructions to Paśus by the Bull-Indra[56] is the output of their complete unity.

## Sovereign Ṛṣabha

Ṛṣabha allegorically spoken of the father of calves and husband of cows became the father or protector of the great Gargara[57] (ocean banks) which may be identified with the strongest seat of Jainism i.e. the mount Abu which is frequently alluded to in the *AV.* This seat of Ṛṣabha had become so dominant that the name of the oldest mountain Abu (Arbudi/ Arbuda) was given the name Ṛṣabha mountain.[58] In fact it might have bee the mountain Arbudi or a nearby place (nyarbudi) where the Indra-Ṛṣabha conflict might have happened which is recorded by the *AV.*[59] The killing of a number of friend and foe heroes and their dead-bodies being devoured by hounds are recorded here.[60] It is this place which is mentioned by name where the confederacy between the three forces (triṣandhi) happened.[61] There is an invocation to Arudi to get up for the battlefield with his force against the Triṣandhi.[62] But in the vicinity of Arbudi (*nyarbude*), there are foolish foes[63] who are not coming for the help. Is it the Aṅgiras Ṛṣi who helped the opponents?

The geographical situtations have been identified by a fresh scholar Halevy who identified *Dāha* with Tribus dehiemes; Sūdra with Sudraka Syndrakoi; Balhika with Bactria; Mahāvrsa with Orasaci and *Mūjavat* with Mozontes.[64] Due to the non-availability of the paper, I cannot say his opinion about the identity Arubudi. But in the *RV*, it is *Ahirbudhna*, the seat of Paṇis which changed phonetically to Arbuda and MIL. *Ābu.*

## Mysticism of the Cow

*AV.* X 10 (2.6) propounds the mystic character of the cow whose attainment depends upon the knowledge *par-excellence* in all the fields including the sacrifice who is the protector of all the existence including Dyāvā and Pṛthivī and who due to the power has a direct access to the deities.[65] Its universal identity and relation with time is also propounded.[66] In relation to other divinities, cow is identified with various deities (*infra* : allegory).

## Allegory

Ṛṣabha has not only been allegorically identified with various deities but also has developed its universal character (Viśvarūpa) due to which he entered all the existent entities. The following identifications of Ṛṣabha are clear in the *AV.*

Ṛṣabha-Rain-god : Mahā Ṛṣabha thunders, pours the rains and satisfies the earth with the waters.[68] Elsewhere, the waters are said to be the wives of the Vṛṣa.[69]

Ṛṣabha - Viśvarupa : Rising from the waters (*Payasvān*), Ṛṣabha got the status of Viśvarūpa having the force of Indra, Varuṇa, Aśvin, Marut and Bṛhaspati.[70] It is very important that in the later classical mythology out of trinity only Viṣṇu could get the status of Viśvarūpa.

## Ṛṣabha got the status of individual deities as well

Ṛṣabha the Sun : Repeating the Mantra of the *RV*, *AV*, also propounds the characteristics of seven-rayed, forceful Sun who killed Rauhiṇa.[71]

Ṛṣabha-Agni : Thousand-horned Vṛṣabha.[72]

Vṛṣa has been equated with Agni. In the form of Vaiśvānara its burning faculty is also propound.[74]

## The Vrata of Anaḍvān

Regarding a mystic Mantra[75] about the *vrata* of *Anaḍvān* which consists of the twelve nights of Prajāpati, can it be assumed that these twelve nights are the 'academic session consisting of twelve days in accordance with Ṛṣabhadeva tradition.'? The word *Anaḍvān* is synonym for Ṛṣabha used in this context. A mystic meaning has also been attributed to it.

In another Mantra,[76] *Vṛṣabha Vājain* (i.e. the powerful Ṛṣabha) is identified with the Moon and there is a prayer for the wealth.

Vṛṣabha-Rohita : As stated earlier, Vṛṣabha has been identified with the Sun, here Vṛṣabha has been identified with Rohitaśru. The reddish Sun. But the adjective (*Tigmarśṛnga*) used applies to Rohita as well as Vṛṣabha having vertical and curly horns.[77]

Vṛṣabha=Rudra : Continuing the relation with Rohita, Vṛṣabha has been identified with Rudra also in the context of Bṛhaspati and Aṅgiras where a few adjectives like *adribhit, dvibarhajanmā* and *Rodasī* apply to Rudra as well.[78] At another place in the context of Vrātya, he is mentioned as *Nīlalohita* and identified with Iśana[79] which appears an epithet of Lord Śiva in later mythology. An explanation of killing the enemy in the opinion of the *Brahmavādins* has been attributed to him.[80] Due to his increasing power, he became Mahāvīra.[80A]

Vṛṣā - Bestower of speech : A few hits in the *AV*, indicate the Vṛṣā has been identified with Vāk[81] which in later grammatical literature was definitely enjoined with Vāk.[82] This relation was the subsistence of all the Paśas.[83] This faculty of Vāk at another place is responsible to generate faith amongst those who do not believe in her power.[84]

Vrātya-Mahat-Mahādeva : Slowly in allegory, Vrātya is identified with Mahat element due to its greasness. The explanation of Mahat is given by the AV, itself as Senior (Jyeṣṭha).[85] It was the stage when he was philosophically attaining universal identity with all the beings.

Vrātya - Indradhanuḥ : Due to its multifarious colours and a number of forms, Vrātya has been described as the bow of Indra.[86] Philosophically, it is also the form when he incorporates in him a number of universal forms.

Another allegory may be interpreted in the context of the expansion of Vrātyas (or a class of Jains migrating to various parts of India together with a number of features which are preserved even today amongst the Jains. They are faith (*Śraddhā*); intelligence (*Vijñāna*); beautiful dress and ornaments. The migration of one of its branch to South appears in the form of *Pāśupata*.[88] Non-violence[89] and the protection of animals[90] are two more characteristics available in the *AV*.

## Conclusion

Together with the meaning Bull/ox, Ṛṣabha in the *AV.* not only preserves various stories or the versions along with the details which are found, in the nucleus form in the *ṚV* but also enhances the theme. It gives a full history of the Ṛṣabhaism together with its relation with other deities like those included in the confederacy : Bṛhaspati, Aṅgiras; has identity with Indra; and mystical and allegorical position which made it identical with Mahādeva. The story of the Ṛṣabhaism has a number of common features available in modern Jain life.

## Notes and References

1. *Atharvaveda* (*AV*) VII. 76 (80, 81). 6 ā *vṛṣasva* Whitney translates it as 'Pour it down'.
2. *AV.* VII. 58.2 *vṛkṇaḥ somasya.* The meaning generater of calves and cow-products (*AV.* IX 4.4); *Vṛṣan* (*AV* XX.127.5); *Vṛṣaṇa* (*AV* XX.91), *Vṛṣa* (*AV* XX.89.8); *AV* XIV.2.14; *AV* XVIII.1.11; *AV* XX.71.10); *Anaḍvān* (*AV* IV.11.1-2); *Ṛṣabha* (*AV* III.24.4; IV.4.8) Father of caves *pitā vatsānām* (*AV* IX.4.2); Husband of the cows (*Patiraghnyānām* - *AV* IX.4.2); *Vṛṣa* (*AV* VIII.5.12); *AV* XX.17.5-6, 8; *AV* XVIII.4.58 (simile); *AV* XX.94.4.
3. Vṛṣṇa : *AV* XIX.13.3; XX.37.6; *Vṛṣabha : AV* XVIII.3.65; XX.1.1; *AV* XX.37 (*Tigmaśṛṅgaḥ*); *AV* XX.36.8; *AV*

XX.127.5; *AV* XX.85.2 *AV* 127.5; *AV* XX.143.9; Aquatic *AV* XVIII.3.18 -

*Añjate vyañjate samañjate kratuṁ rihanti madhunābhyañjate*

*Sndiorucchvāse patayantamukṣaṇam hiraṇyapāvaḥ paśumāsu gṛhṇate*

4. Vṛṣa : *AV* 20.2.XX.93.5; XX.91.7; Vṛṣabha : *AV* VII.39.1; *AV* XIII.1.33; XVI.1.1; XVIII.1.11; Vṛṣabha = mighty (*AV* XX.17.3; XX.22.1; XX.36.1; XX.47.1; XX.94.3; XX.125.3; Vṛṣṇa : XX.12.6; *AV* XX.91.9 (with Bṛhaspati); *AV* XX.125.3; XX.37.6; *AV* XX.102.3; Vṛṣatvan : *AV* XX.62.9; Vṛṣan :*AV* XX.81; *AV* XX.92.21; *AV* XIV.1.43; *AV* XX.102.1; Vṛṣamanyu; *AV* XX.72.1 Vṛṣṇa *AV* XX.37.6; Vṛṣṇi = mighty *AV* XX.92.21; Vṛṣṇy : (*AV* AV.XX.94.1), Vṛṣṇyavat : *AV* XX.36.1.
5. *AV* III.14.2.
6. *AV* III.15.6.
7. *AV* XVII.104.1.
8. *AV* XI.10.15.

   *sarve devāḥ atyantu triṣandherāhutiḥ priyā sandhāṁ mahatīm rakṣata yathāgre asurā jitāḥ.*
9. *AV* XI.10.27.
10. *AV* XI.10.9.
11. *AV* XI. 10.29
12. *AV* XI. 10.12 and.....
13. *AV* XI. 10.1 and XI. 10.4

    *andherhi jātaveda āaditya kuṇapaṁ bahu triṣandhiriyaṁ senā suhitāstu me vaśe and AV* XI. 10.11
14. *AV* XIII. 10.16.
15. *AV* III. 6.2 and AV.IV.29.3
16. *AV* III. 19.4 and AV. III.19.6
17. *AV* II. 27.5
18. *AV* III.3.3
19. *AV* III.3.2
20. *AV* IV.24.2

21. *AV* IV.25.5
22. *AV* XX.137.11
23. *AV* XX.37.9; XX.91.10;
24. *AV* 11.128.4;
25. *AV* IX.4.9
26. *AV* XI.2.1
27. *AV* IX.4.3
28. *AV* IX.2.1
29. *AV* X.10.1
30. *AV* V.10.4

    *brahmagavī pacyam hā yāvat semi vijangahe tejo āṣtrasya nirpanti na vāro jāyave vṛṣā*
31. *AV* V.18.1
32. *AV* IV.11.4
33. *AV* V.18.10
34. *AV* XV.2.19
35. *AV* XV.2.25
36. *AV* 8.3
37. *AV* XV.7.4
38. *AV* XV
39. *AV* XV.14.13-14(7)
40. *AV* XX.128.3

40A. *AV* IV.11.6 Whitrey tr. draft-ox.

41. *AV* V.22.4; V.22.5; V.22. 8;V.21.11
42. *AV* VI.34.1
43. *AV* 20.113.2
44. *AV* 4.24.3; V.21.11; *AV* VII.110(115(2) where Agni and Indra have been identified with Vṛṣaṇau :-

    *pra carṣaṇī vṛṇā vajrabāhū agnimindarh vṛtrahaṇā ṣam huve*
45. *AV* 10.31, 32;
46. *AV* IX.4..1
47. *AV* XX.137.12

48. *AV* XX.17.4
49. *AV* XIX.27.1
50. *AV* X.10.10
51. *AV* XIX.13.1; and 2
52. *AV* II.12.3
53. *AV* III.17.4
54. *AV* III.15.1
55. *AV* XIX.13.5
    *balavijñāyaḥ sthaviraḥ pravīaḥ sahasvān vāji sahamāna ugraḥ*
    *AV* XIX.13.10;
    *AV* XX.1.1; XX.6.6
    *indra tvā vṛṣabha vayam*
    *AV* XX.12.6; XX.7.3
56. *AV* IV.11.2
57. *AV* IX.4.4
    *pitā mahatārh gargarāṇām*
58. *AV* XII.2.41
    *parvatasya vṛṣabhasyādhi pṛṣṭhe navāścaranti saritaḥ purāṇīḥ*
59. *AV* XI.9.4
60. *AV* AV.XI.10.23
61. *AV* XI.9.23
62. *AV* XI.10.5
63. *AV* XI.10.20
    *muhyantvadyāmūḥ senā amitraāṇāṁ nyarbude*
    *AV* XI.10.21
    *mudā amitrā nyarbude jahyeṣāṁ varaṁvaram anayā jahi senayā*
64. Halevy, Notes sur la geographie de 1' Atharvaveda (French) Rev. Sem. XIII (Quoted: Renou, L. Biblio. Vedique)
65. *AV* X..10 (2-6)
66. *AV* IV.11.8
67. *AV* IV. 1.7

68. *AV* IV 15.1; IX.1.9; IV.15.4
69. *AV* XX.61.3
70. *AV* IX.4.1.8
71. *AV* XX.7.1; XX.34.13
72. *AV* XIII.1.12
73. *AV* IV.36.1; V.13.3
74. *AV* IV.36.1
75. *AV* IV.36.1
75. *AV* IV.36.1
75a. *AV*.IV.11.9,10
76. *AV* VII.80(85).2
77. *AV* XIII.1.25
78. *AV* XV.1.5
79. *AV* XV.1.7
80. *AV* XV.1.8
80a. *AV* XV.1.4
81. *AV* IX.1.10
82. cf. Patañjali : *Mahābhāṣya :* Paspaśāhnika. *Catvāri vāk*
83. *AV* IX.1.20
84. *AV* IV.30.4
85. *AV* XV.1.3,4
86. *AV* XV.1.6
87. *AV* XV.2.5
88. *AV* XV.2.10
89. *AV* XV.2.11
90. *AV* XV. 2.12

## 2

# THE KRĪḌĀ, INDRA AND CHĀYĀ

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*Sadashiv A. Dange*

In the context of the praise of the durm, the *Atharvaveda (AV)* makes a reference to Indra as 'playing' with gods in company with Chāyā (V.21.8). The beating of the drum (*dundubhi*) has the back-ground of an advance for war and the destruction of the enemy (V.20 and 20). The war-drum has been a necessary aid and is mentioned also by the *Rgveda (ṚV)* in the context of war for the purpose of causing terror in the ranks of the enemy and final victory (ṚVI.28.5; VI.47.29). It was addressed as the 'fist' (*muṣṭi*) of Indra (*Ib.* 30), a detail which obtains also in *AV* (VI.127.2); and Indra, alone, is associated with this expression (does it indicate the shape of the drum?). Among other details, the war-drum is described as having the roar like that of a lion or a bull and its vigour is said to be the same as that of Indra (*AV*.V.20.2. and 3). Its thunder is said to be divine (v.4). As the army advances, and battle ranges, various gods are invoked to bless the army of the advancing king, among them being Indra, Āditya, and particularly the maruts who are invoked to pund the enemy-ranks along with Indra (V.21.10,11). The advancing armies of the king are termed 'armies' of the gods' (v 12 *devaseṇāḥ*). Taking into account the pattern of vedic expression, it is evident that Indra has a two-fold connotation here: (i) The god who leads the army of the gods, especially of the Maruts who are cast in the attire of the warriors in the vedic period; and (ii) The human king, identified with Indra, who leads his army of human warriors.[1] But, the mention of

Chāyā in the context of war, is unique to the *AV.* It does not occur in the veda elsewhere. Chāyā is, here, conceived as a female power - as divine as Indra and the Maruts. the translation of the verse where it occures is :

> "With whom Indra 'plays', steps resounding, in the company of Chāyā, by them may our enemies be terrified - they - who advance against us in rows".
>
> (*AV.*)

The exact expression that would be under examination here is :

*yair indraḥ prakrīḍate pad-ghoṣaiś chāyayā saha*

To know the full implication of the passage, we have to give thought to each of the two parts in which the expression has to be divided : (i) Indra with Chāyā (*indraḥ chāyayā saha*); and (ii) 'plays' with sounding steps (*krīḍate pad-ghoṣaiḥ*). The point is, who is Chāyā? It must be remembered, that the context is of the battle and the advance of the army. Though the word *chāyā* occurs in the Ṛv and later, it does not indicate a deity associated with war. Another point is, that is generally (or, rather, mostly) indicates 'shade' or 'shadow', which would suggest the dark colour. This is clear when a person desires to go to *chāyā* from the heat of the sun (*ṚV.* II.33.7; VI.16.38). When *chāyā* is spoken of being in the water (*Ib.* V.44.6)[2], it refers to the reflection of a person, and is dark. When Mṛtyu, the god of death, is said to be the *chāyā* of Ka(Prajapati, ṚV X.121.2[c]) the indication is of the belief of Death being of dark complexion;[3] but, when it is said that even nectar is the *chāyā* of *Ka* (*Ib.*), darkness cannot be taken as indicated; on the contrary, we have to take the word as meaning 'lustre'. According to a myth in the *Gopatha Br.* (Pūrva I. 1-6) Brahma (Neuter; the primordial principle) was alone piror to creation (as pet motif in creation myths all over; cf. Prajāpati and, later, Brahmā of the Purāṇas). He heated himself (*tapas* as a step to create), with the result that he perspired into streams (a common motif in Hindu myths), which formed the primeval ocean. He peeped into these waters and (which must be assumed to be serene and motionless, because) he saw his own reflection in them (*Jb.* 3 *svasya chāyām apaśyat*). He got sexually excited and his semen got ejected into the water. (We are not concerned here with the rest of the account). This mythical account suggtests, that (i) the *Chāyā* was dark; and (ii) 'she' was the female counterpart of Brahma (a male, though the word has the neuter gender), which would also show that the primordial principle (like Prajāpati and Brahmā) was conceived as and rogynous, being a bi-sexual whole, able to create by itself. Even independent of creation, some important gods possess this trait; and Indra is no exception.[4] About the word *chāyā* it is observed that it has the connotation of darkness, lustre and also of appearance.[5] However, the connotation of darkness is more common and, espiecially so when it is related to a person or a solid object. As such, the expression *chāyayā saha* in the present context, would mean 'Indra, with the dark-complexioned Chāyā, who is his own counterpart' seen as a female divinity.

Now, we come to the other part of the expression, "Plays with sounding steps (*krīḍate pad-dhoṣaiḥ*)." In the context of war, and with the accompaniment of the drums, this 'play' can be nothing but a dance (----) a war-dance. Those who are said to accomany Indra in this dance (*krīḍā,* or *prakrīḍā*), apart from *Chāyā,* have to be understood as the Maruts, his constant companions as a group. The epithet *pra-krīḍin* is solely applied to them, among the gods (*ṚV.* VII.56.16; the only other place is IV.41.11 where the weapons are said to be *prakrīḷinaḥ* in battles, 'dancing weapons' showing the dexterity and quickness with which they are wielded). More particularly, *krīḍinaḥ* (cf. *ṚV* I.166.2 where they are described as *krīḷāḥ*) came to be their unique epithet in a quasi-myth related to the *śākamedha,* a division of the seasonal sacrifices (*cātur-māsyas-s*). It is said that when Indra dealt a blow to Vṛtra with his thunderbolt, the maruts sported (danced) round in front of him. Likewise, it is said, do they (maruts) dance before him (the sacrificer) in circular movements as he is about to destroy the enemy who hates him.[6] That is why, it is explained, he (the sacrificer) offers to the Mruts the *krīḍinaḥ* - cake (*puroḍāśa*), prepared on seven pot-sherds (*Sat. Br.* II.5.3.20). This dance is said to be a glorificatory rite (cf. *parikrīḍante mahayantaḥ*). From the text it would appear that this glorificatory dance was performed at the beginning of the march against the enemy.[7] There is every probability, that it was performed also in the field of batle when the opposite armies faced each other. The purpose of such a dance was, without doubt, to infuse the warriors and the king, who was believed to be on par with Indra,[8] with strength and confidence. The *Taitt. Br.* (I.6.7.4 f.) has a similar account, which could be taken as a variation of the same myth; and the context is the same (*Śākamedha*). According to it, when Indra smote Vṛtra the former hurried to the farthest end; but he was not quite sure if he had really dealt a heavy blow. Hence, he said, "who will know of it?" (i.e. if really Vṛtra was hit). The maruts, who were his companions, said that they would know and tell him, on the condition that the first oblation in the rite (*śākamedha*) would be offered to them. Indra agreed. (so, the maruts went searching and found Vṛtra). They, the, sported (danced) before him (*adhyakrīḍan*). As they did dance thus, tht is the essence of their being *krīḍins*. this text does not say anything beyond this.[9] If we compare the quasi-myth from the *Śat.Br.* noted above, the implication seems to be, that Indra was apprehensive of the result of his blow; hence, he ran away in fear. The indication of the remark, "Who will know of it?" would be either; (i) who would verify if Vṛtra is really smitten; or (ii) Who will know if I shall be able to destroy Vṛtra, completely?" (The word *hatvā* in *Vṛtram hatvā*), does not mean absolutely 'killing'. Its meaning is 'having smitten' or 'having dealt a blow'. The Indra-vṛtra combat is a continuous affair. The word *vṛtra-hatyeṣu,* occurring at various places in the *ṚV.,* is an indication to this meaning). The dance of the maruts, before Indra (and in a circle; cf. *pari-cikrīḍuḥ* at *Śat Br.*) is to remove the apprehension and fear and to restore confidence in him. The *adhi-krīḍā (Taitt.Br.) abhitah pari-krīḍā (Śat.Br.)* and the *pra-krīḍā/krīḍā (*ṚV and *AV)* are hence, not indicative of a simple 'play', but of a ritual-dance. There is hardly any doubt, that the source of this *krīḍā* of the vedic gods is the actual dance in ritual; and quasi-myths got formed from actual practices, where the humans acted as gods in the aura of ritual. An examination of the words from *nṛt* indicative of 'dance' in *ṚV* shows, that they occur only with indra, maruts. aśvins and uṣas. Out of these, for the aśvins and uṣas the word occurs once for each. For Indra it occurs eight times[10] and for the maruts twice, but in a special way. They are, at one place, said to have danced (*nṛtuḥ*) for Gotama to the tune of the metres (and lauds), for the release of waters (*ṚV* V.52.12).[11] The appelation *nṛtū* occurs only for Indra (ṚV VIII.68.7), the maruts (*nṛtavaḥ* VIII.20.22), the aśvins (*nṛtū* Vi.63.5), and uṣas is comparted to a dancer (*nṛtūr iva* I.92.4). This would indicate, that the dancer was a necessity on some important occasions in the vedic society. The dance of the maruts, along with Indra and Chāyā, was such an occasion, which was advance for war. There is every probability of a ritual-dance at the advance of the army, where a dark woman figured along with some of the warriors or professional performers to enact to quasi-myth; or, the myth itself might have been suggested and coined from such a practice.

We have suggested, earlier in the course of this discussion, that Chāyā was the female counterpart of Indra and that she came to be conceived as a female deity of prowess independent of the shadow. In later terminology, we could say, that she was the Śakti of Indra - a terrible one as against his popular female counter-part, Indrāṇī who was the benevolent one. We have other benevolent female goddesses, a trait already seen in *ṚV.,* namely Varuṇānī who is mentioned more often like Indrāṇī, though she was as popular as the latter (*ṚV* I.22.12; II.32.8; V.46.8; VII.34.22), agnāyī (I. 22.12; V.46.8) and aśvinī (V.46.8). This would indicate that the concept of a female counterpart of a male god was already getting formed at the period of the *Ṛv.* But, the war came to require a terrible and ferocious godess; later. Chāyā met the requirement as a female counterpart of the prominent war-god, indra. Contemplated as dark in complexon for the reason mentioned above, she was the source of such later goddesses as Kālī and Bhadrakālī, which need not be traced to any source apart from the vedic. Kālī, though not mentioned in the early vedic Saṁhitā texts, appears to have been suggested from the name of one of the flames of the fire-god, agni, being orginally an epithet. The fire-god has Agnāyī as his female counterpart earlier; but when the *Muṇḍka Up.* (I.2.4) names the flames Kālī, Karālī, Sulohitā and Dhūmravarṇā (black, cruel, clear red and smoky respectively), all with a common term devī, we have an extension of the same earlier trait. Though Kālī, as the dark goddess and a phase of the fair gaurī, both being aspects of Pārvatī, appears later in the puraṇic literature, the concept of the dark goddess named Kālī has to be taken as far back as the *Muṇḍaka up.* That the concept of the goddesses Kālī was popular far early and independent of the Śiva-myth is clear from name Kālidāsa (the poet). Even before his period, Kālī seems to have been popular. This is clear from the fact that one of the names of Satyavatī was Kālī (*Mahābhārata. Mbh.*, Bhīṣma 60.2); and Bhadrakālī is mentioned, as one of the goddesses to whom a daily offering was prescribed, by the *Manusmṛti* (III.89) and even earlier by the *Śāṅkhāyana Gr. S.* (SBE, Vol.29, P.86). But, as shown earlier, Kālī has to be taken evern earlier to the *Muṇḍaka Up.* It is to be particularly noted, that *Mbh.* mentions various goddesses Kālī propitiated in the context of war, by Arjuna, Kālī and Bhadra-kālī included (Bhīṣma 23.4). This would indicated that the name of Satyavatī was not so much due to her (probable) dark complextion but on the basis of the popularity of Kālī, Kālī herself being suggested from the 'dark' flame of agni. The position of kālī in her invocation at the war, as noted above, is just the same as of Chāyā at *A V*, noted above. Even in the Śiva-myths his dance with Kālī froms a contrast with his relationship with Pārvatī, the former associated with strife and war.[12] An interesting development of historial value may be noted in this context. During the Pallava-Pāṇḍya period in south

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India (A.D. 550-850 and further), in place of the two girls who constantly attended on the king to sing his praise, and were called *virali* and *patini*, the former gave place to the *Mātaṅkī* (*Mātaṅgī; Mātaṅkī* being a Tamil pronunciation). The Mātaṅkī had the function of swinging the sword in addition to that of singing the praise of the king.[13] As the 'swinger of the sword' she was named also Vālvici (*vāl* means 'tail' in Tamil; and, as the curved sword resembles the tail, the latter gave its name to the former; cf. *Sanskrit karavāla;* hand-tail). Yet another function for her was the beating of the drum called *tannumai* (which is a Tamil pronounciation of *dundubhi*, due to the paucity of alphabets in that langugae for all oral sounds).[14] A Tamil text of this period (*Parapporul-venpamalai*) mentions the *vriali* (= mātaṅkī) as singing the praise of the king and dancing behind the chariot of the king with a demon-anklet. This is in imitation of the dance of the goddess Korravai[15] (an aspect of Mātaṅkī which is a borrowal from the Sanskrit Mātaṅgī?). The *Mbh.* mentions Mātaṅgī as a ferocious goddess born from the wrath of the female demon *Krodhavaśā* (Ādi 66.61 and 66). In fine, the *AV.* may well be taken as providing the prototype for such myths and practices and of goddesses in the *krīḍā*-dance of Indra with Chāyā.

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पुस्तकालय
गुरुकुल कांगड़ी विश्वविद्यालय

## Notes and References

1. Cf. *Ṛ V* VII. 18 where the exploites of Sudās Pailavana and Indra get fused; esp. verse 19 where the river Yamunā is said to have protected 'Indra' instances are frequent; cf. also the coronation of a king. X.173; *A V* VI.87-88.
2. *sam chāyayā dadhire sidhrayā-psu-ā;* Sāyaṇa renders *apsu* as *vyāpikāsu stutiṣu* and also *apsu.* Geldner, *Der Rigeveda* "Abbild im wasser" is more to the point.
3. *yasya chāyā-mṛtam yasya mṛtyuḥ.* According to a myth in *Mh.*, from the fire in the body of Brahmā a damsel was produced. Her body was dark and red. Brahmā named her Mrtyu: Drona-parvan 53.17ff.
4. Indra is said to have become a girl called Menā, *R V* I. 51.13.

5. For lustre *Raghuvaṁśa* IV.5 where *chāyā-maṇḍala* could indicate a circle of lustre, but, as compared with *ātapatra,* it could also indicate shade. In the case of *chāyā-Śītā,* born of the fire as Vedavatī, it could be both similarity in appearance and lustre, *Rām.* VII (Uttar-kāṇḍa); 17; cf. also about the body to be adopted, *purtra-chāyā-vaham,* quoted by Nīlakaṇṭha in *Vyavahāramayūkha* P.V. Kane, Bombay, 1926, p 110. Chāyā, the substitute for *Sañjñā,* is said to be *savarṇā;* may be dark yet similar in appearance; the myth does not occur in *Mbh.,* but the *Harivaṁśa* gives it, I.9; *Viṣṇu* p III.2. 2ff has *Chāyā-sañjnā* as the name of the look-alike.

6. *Śat.Br.* II.5.3.20 *vṛtram haniṣyantam* and *bhrātṛvyam haniṣyantam.* Eggeling J., renders *abhitaḥ paricikrīḍuḥ* as "sporting around", which leaves away the meaning of *abhitaḥ;* see SBE, Vol. 12, p. 416. On p. 417, n.1 he has, "They sported" and, in the bracket, danced about", which is exact.

7. Like the *Nīrājanā,* which was an yearly rite; but is was always followed by a mock military march against an enemy represented by a clay figure; cf. *Bṛhatsaṁhitā,* 43.8 ff; 21.3

8. *RV.* VII.33.4; esp. *indre śuṣman adadhātā vasiṣṭhāḥ*

9. Eggeling, *Op. Cit.,* P.417, N.1 has "They sported (danced about) on him (Vṛtra, and thereby found out that he was dead_" (bracketes are his). This is not exact; *adhi* does not necessarily mean 'on'; and the dance is in front of Indra (cf. *Śat.Br.*); this is in line with the usual practice.

10. Nom.Sing *ṚV* VIII.68.7;92.3; and Voc. at I.130.7 twice; II.22.4; VI.29.3; VIII.24.4;12.

11. *chandastubaḥ kubhanyavaḥ;* Geldner leaves away *kubhanyavaḥ* unrendered. In the note he compares *udanyavaḥ,* V.54.2. Sāyaṇa understands a root, *kubh,* meaning 'release of waters' (*undanakarma*). However, the Pāṇiniyan list of roots mentions the root *kub,* and alternately *kubh,* but meaning 'to cover'. M. Monier Williams follows Sāyaṇa.

12. Wendy D. O' 'Plaherty thinks it to be "dangerous'; *Sexual Metaphors and Animal Symbols in Indian Mythology,* Delhi, 1981, p.143.

13. Saskia C. Kersenboom - story, *Nityasumaṅgali-Devadāsī Tradition in South India,* Delhi, 1981, p.22.

14. So, *t* stands for *th, d* and *dh*. Hence, *dundubhi > tuntupi > tanupi;* further *tannupi* > finally *annumi (mai),* the endng in *ai* is quite common; cf. *dośai; yātrā > yātrai; mekhalā > mekhalai*
15. Saskia C. Kerśenboom-story, *op.cit., loc. cit.*

### 3

# SRI AUROBINDO'S VISION ON THE *ATHARVAVEDA*

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***Prafulla K. Mishra***

## The Problem

Much has been said on *Atharva Veda (AV)* regarding the magic, medicine, mysticism and spirituality. But little is known about the view of Sri Aurobindo, a great mystic of last century who happens to be considered as the last *ācārya* and the last commentator.

As a great exponent of mysticism it is obviously expected from him to enter in to the dense forest of the obscurity of *AV.*

It is needless to impress the importance of Sri Aurobinda's opinion on any aspect of human intellect, upon a thinker of present day time as his opinion is well known by the intellectuals of the world. Vivekānanda, Rabindranatha and Sri Aurobindo have moulded the thinking of twentieth century since they are considered as the *ṛsis* of this age.

## Sri Aurobindo's writings on the Veda

It is curious to note that Sri Aurobindo has written more than a thousand pages on the vedas ad about six hundred pages on upaniṣads and translated selected hymns from *Ṛg Veda (ṚV)* as follow :

I.17 The coloquy of Indra and Agastya - 242
I.4 Indra, giver of light.

| | |
|---|---|
| I.171 | Indra and the thought forces. |
| I. 77 | Agni, the illuminated will |
| V.81 | Sūrya, Sāvitrī, as creator and increaser |
| VI.61 | The Divine Dawn |
| V.82 | To Bhaga Sāvitrī, the enjyer |
| IV.48 | Vāyu, the master of the life energies |
| IV.50 | Bṛhaspati, Power of the soul |
| IV.45 | The Ashwins, Lords of Bliss |
| I.20 | The Ṛbhus - Artisans of Immortality. |
| I.154 | Viṣṇu, the all-pervading Godhead. |
| IX.83 | Soma, Lord of Delight and Immortalty Hymns to Atris, The hymns to Agni, The Divine will force |
| V.I. 28 | Hymns to Agni |
| V. 62-72 | Hymns to the Lords of the Light - Mitra - Varuṇa. |
| I.5 | Hymns in Praise of Indra |
| I.7-11 | Hymns to Indra. |
| VIII.54 | Hymns to Indra. |
| X.54 | Hymns to Indra |
| I.3 | A Vedic Hymn |
| I.15 | A Vedic Hymn to Bṛhaspati. |
| V.79-80 | Dawn |
| V.85 | Varuṇa |
| IX 42-75 | Mystic wine |
| V.52-58 | Thought God |

## His Vision of the Vedas

As a mystic Sri Aurobindo takes legend of angiras and the myths of vṛtras of his discussion and holds that they are two principal parables of the Vedas. They spread over whole of the Vedas and run through the humns as two closely connected threads of symbolic imagery, and around them all the rest of the vedic symbolism is woven. Even if they occur and reoccur, they are two main pillars of the ancient structure.

If the sense is determined, the stucture of the whole of

*Rk saṁhitā* can be drawn accordingly. Working out the details of these two symbels he shows three possibilites.[1]

I. If *vṛtra* and the waters symbolise the cloud and the rain and the gushing forth of the seven rivers of the Punjab and if the *angirasas* are the bringers of the physical dawn, the veda is a symbolism of natural phenomena personified in the figures of gods and rishis and the maleficient demons.

II. If *vṛtra* and *vala* are dravidian gods and the *paṇis* and *vṛtras* are human enemies, then the veda is a poetical and legendary account of the invasion of dravidian India by westerns worshipping barbarians.

III. If on the other hand this is a symbolism of the struggle between spiritual powers of light and darkness, truth and falsehood, knowledge and ignorance, death and immortality then this is the real sense of the whole veda.

He, dispelling the views fo Sāyaṇa and western scholarship with their conjecture, finds relevance with the internal evidence in *brāhmaṇas* and *upaniṣads.* Also he finds commonness in between Sāyaṇa and European scholars interpretation. But the commonness is incoherent and exposes poverty of sense which they impose upon the hymns. In his words "In course of several thousand years there have been at least three considerable attempts entirely differing from each other in their methods and results, to fix the sense of these ancient litanies. One of these is prehistoric in time and exists only by fragments in the *brāhmaṇas* and *upaniṣads,* but we possess in its entirety the traditional interpretation of the Indian scholar Sāyaṇa and we have in our own day the interpretation constructed after an immence labour of comparison and conjecture by modern European scholarship."[2] It is not his fanciful imagination to disagree with the European scholar and Sāyaṇa but he takes a significant stand for this. He holds "The name borne by them was veda, the knowledge - the received name for the highest spirital truth of which the human mind is capable. But if we accept the current interpretations, with sāyaṇa's or the modern theory, the whole of this sublime and sacred reputation is a colossal fiction. The hymns are, on the contrary, nothing more than naive superstitious fancies of untaught and materialistic barbarians concerned only with the most external gains and enjoyments and ignorant of all but most elementary moral notions or religious aspirations."[3]

To sum up in the words of Kapali Shastri (in his *śiddhāñ jana bhāṣya* Vol.I. p.91) refutation of the previous and prevalent opinions[4] are as follows :

1. The verdict of the western scholarship is opposed to our conclusions on the secret meaning of the veda.
2. It is contrary to the traditional interpretation of Sāyaṇa.
3. Or position is directly against that of the doctrine of the *mīmāmsakas.*

## His Vision of *AV*

Reference of *AV* in his work - Sri Aurobindo has referred to *AV* and *Ātharvṇic mantras* in[5] :

Sri Aurobindo Birth Centenary Vol.X. p.441.

Vol.XI p.17, XII270, 448, XVIII.271, and XIX.

657. He refers about Ātharvana in - IV.29, IX.5, X.180, 232, 237, XI.275, 278, 399, 418, XII.32, 269, 300, 329 and 416.

The references of Atharvana are occasional. Since the word '*Atharvaṇa*' occures unintentional it does not speak anything specific. As regards the mantras of *AV* in his works he does not hold any objective opinion.

In his *The secret of the Vedas,* he holds "The antique view of the world or a psycho-physical and not merely a material reality is at the root of the ancient idea about the efficacy of the *mantra* and the relation of the gods to the external life of man; hence the use of them for wordly life and in so called magic rites which comes out prominently in *AV* and is behind much of the symbolism of the Brāhmaṇas.[6]

Here he equates worldly life and that so called rites with *AV* and gives more significance to brāhmaṇa. With this he gives a note - "This is the real secret of the external sense of veda which is all that the modern scholars have seen and so imperfectly understood. Even the esoteric was much more than a more nature worship".[7]

This confirms to his ideas of *AV* as there it is much behind the symbolism.

II. The reference to *AV* in *The Upaniṣadsa*[8] (p.270) is of no significance since this is a translation of the mantra. So also in an introduction on *Īśāvāsyopaniṣad* the reference is quite insignificant.

III. The quotation of three mantras occurring twice in his *magum opus The Life Divine* is quite interesting. There he quotes certain mantras from *bhūmisūkta.*[9]

## Observations

I. Out of those mantras the first one occurs in 28th chapter of Vol. 1 of *The Life Divine* (p.271) where he deals with "supermind; mind and overmind māyā". The āthārvaṇic mantra is accompanied by other four mantras of which one is form *Ṛ.V.* (VI.62.1) two from *Īśopaniṣad* (15 and 16) and one from *Taittirīya upaniṣad* (216). All of them agree on depicting *ṛtam* and *satyam.* The case of *ṛtam* and *satyam* are put here as *the pratijñā* to enter in to the explanation of *pratijñā* to enter into the explanation of *saccidānanda* and subsequently to supramental consiciousness.

II. The second reference of *AV* is in the same work Vol II Part I and Chapter 16 (p.271). Here a bunch of mantras from the same *Bhūmisūkta* as above is quoted in the beginning of the chapter entitled "The Integral knowledge and the Aim of Life, Four Theories of Existence". Besides three mantras of *Bṛhadāraṇyaka Upaniṣad* in four sequences (IV.4.7, 4.6, 4.7, 4.8) two Ṛgvedic mantras (I.31.7, IV.2.11) occur on the same unit of idea. In order to explain the four theories of the existance, SA puts these mantras in the beginning which serve as *pratijñā* and at the same time for *śrutyan gamācuca* in the style of Śaṅkara.

III. While explaining the inconceivable (or otherwise indefinable and ineffable) Absolute, he takes the word *saccidānanda* which.has two pedestals, complementary to each other. The sprit and the matter which are evolutes of each other. He puts them in three sets of ideas which explain the absolute. The Absolute manifests itself in two terms; a being and a becoming. Being (*parama satta*) is becoming effectual reality (*parama sambhūti*). Again the being is involuting where as the becoming is the evolution. They can be again explained as follows.[10]

(a) Being is not separate from becoming but present in it.

(b) Becoming can only know itself wholly when it knows itself as being, the soul of the becoming arrives at self-knoweldge and immortality.

(c) In evolution, matter is the nethermost stage and the spirit is the summit.

To go ahead he visualises the three of seven gradations of manifesting consciousness :

(a) the unity of divine existence (*sat*)

(b) the power of the divine consciousness (*cit*)

(c) the bliss of the divine delight of existence (*ānanda*). But Sri Aurobindo here accepts the fourth principle-

(d) Supramental Truth Consciousness (*atmānasa satya*)

IV. The quotation of *ātharvaṇic mantras*, all from the *bhūmisūkta* appear here significant due to contextual meaning of the earth consciousness.

V. He while searching the esoteric significance and mystic symbols in the mantras of *ṚV* casually dispels *ātharvaṇic* hymns which is apparent from his discussion on *The secret of the veda*, where he attributes more importance to the symbolic significance of *brāhmaṇas*. But this view does not hold good when one comes across the quotation of ātharvṇic mantras in continuing high philosophical dialectics of *The Life Divine*.

Curiously the significance of earth or otherwise matter is searched for the estabilishment of the spirit, the absolute. Therefore he develops the following views.[11]

(a) Its development is matter and a material universe.

(b) In matter, life appears and living physical beings.

(c) In life, mind manifests and embodies thinking and living being.

(d) In mind, ever increasing its powers and activities in forms of matter, the supermind or truth consciousness must appear; inevitably by the very force of what is contained in the inconscience and the necessity in nature to bring it into manifestation.

VI. Besides Sri Aurobindo in bringing out the four theories of existence again attributes signficnce to the matter. There he says - "Supra cosmic, the cosmic and terrestrial, the supra terrestrial or other wordly and the integral or synthetic or composite, the theories that try to reconcil the three factors or any two of them which other views tend to isolate".[12]

All that is drawn from the exposition of *The Life Divine* here happens to show how the significance of matter constitutes high esteem for the manifestation of the supreme spirit. This in the aphoristic symbol constained in the *bhūmisūktas* of *A V.*

## Some Clarifications of Symbolism

I. The first mantra (XII.I.I) of *ṛtam satyam bṛhat* etc. though quoted twice in Vol.I and Vol.II Part I happens to be exposed in his *The Life Divine* very clearly. Mother earth is being held by truth, right and the vṛhat etc. Though man attains through *sādhanā* the above level of truth, yet those basic principles always constitute the substratum of the matter. Thus derives Sri Autobindo - matter is a form of spirit, a habitation of spirit, and here in matter itself there can be realisation of spirit. (pp. 664-665).

The involution presupposes evolution. The matter generates spirit and remains in the spirit. Again this matter is personified as mother earth - goddess Lakṣmī being held in the lap of Viṣṇu in the form of either Nṛsiṁha or Varāha. The earth is evolved from darkness to the light.

II. The *mantra* XII.1.12 on earth as the mother, speaks of the involution of truth which is again the substratum of matter and *vice versa.* Even happens to contain the treasure, the highest possibility of the manifestation of the spirit. Therefore, the spirit home and earth is nothing but matter. Secondly the earth has her heart of immortality covered by truth in the supreme either. So quite naturally he is involved to establish light and power in the high kingdom.

## Something about the Brahman and Ātman in *AV*

It is quite interesting to mark that thirty hymns are devoted to express the importance of the brahman and ātman. They are as follows :

> I.32, II.1, IV..1, V.9, 17, 19, VI.1, 61, VII.61, 68, VIII.9, 10, IX.1, 9, XI.2, 8, XI.7, XIII, XV.1 and XIX.47-50 (rātri).

Those hymns speaking of ātman and brahman add importance to the context besides its varied hymns for material prosperity. Considering both these aspects *AV* happens to be the mine house of all the varied tests of human life.

*śreṣṭho hi vedas tapaso'dhijāto brahmajñānāṁ hṛdaye saṁbabhūva* / (*gopatha brāhmaṇa* 1.1.9)

Again in a derivative tone *gopatha brāhmaṇa* glorifies *AV* as follows :

*etad vai bhūyiṣṭaṁ brahma yad bhṛgvaṅgīrasaḥ/*
*ye'tharvāṇas tad bheṣajam /*
*yad bheṣajaṁ tad amṛtam /*
*yad amṛtaṁ tad brahma //*

(*gopatha brāhmaṇa* 1.3.4)

## Sri Aurobindo's View

On the background of the above views of *Gopatha Brāhmaṇa* Sri Aurobindo does not pay any importance to the significane of *AV.* But he quotes *AV* when he feels the imporatnce of those mantras while explaining *Ṛk saṁhitā.* There he brings *ekavākyatā* of ātharvaṇic mantras with other vedas and upanisạds which form an unit of one set of ideas.

## Conclusion

1. Apparently Sri Aurobindo views *AV* as the hymns of material life and so-called magic rites. As regards the *bhūmisūkta* matter is conceived as the substratum of the consciousness. He quotes *bhūmisūkta* to establish the principal of supramental consciousness.
2. While establishing the truth, consciousness and force of greater life and brighter light he used to quote ceratain mantras of different saṁhitās and upaniṣads under *ekavākyatā* where no case of special traetment for any veda or saṁhitā arises.
3. As a mystic, it is expected from him to use the obscure hyms of *AV* in his *The Secret of Veda* to pick up the symbols. But he hardly utters the name even. On the other hand he was quite aware of the existence of the *AV.*
4. It is a misnomer to believe that Sri Aurobindo did not know about *AV* while writing *The Secret of the Veda;* and *The Life Divine;* but he was quite aware of it. Because both of them happen to be published in '*Arya*' (a journal) between August 1914 and January 1919 simultaneouly.
5. It may be further remembered how like Yāska Sri Aurobindo explains certain representative mantras to establish his principle of mysticism there in. The same princple may be extended to all other unexplained hymns.

## Notes and References

1. Sri Aurobindo, *The Secret of the Veda,* Sri Aurobindo Ashram, Pondicherry, 1985, p.233.
2. Ibid., p.2.
3. Ibid., p.3.
4. T.V. Kapali Shastri, *Collected Works of Kapali Sastri.* (*Ṛg Bhāṣya Bhūmikā*) Vol.I, dipti Publications, Pondicherry, 1983, p.91.

5. *Sri Aurobindo Birth Centenary,* Vol.XXX.
6. *The Secret of the Veda,* p.441.
7. Ibid., Notes.
8. Sri Aurobindo, *The Upanisads,* Sri Aurovindo Ashram, Pondichery, 1985, p.270.
9. अथर्व वेदे 12 काण्डे प्रथमं सूक्तम्

   (1) सत्यं बृहदतम् ।।1।।

   (2) सपनो भूतस्य भव्यस्य पत्न्यूरूं लोकं पृथिवी नः कृणोतु ।।1।।

   (3) यार्णवेऽधि सलिलमग्र आसीद् यां मायाभिरन्वचरन् मनीषिणः। यस्या ह्दयं परमं व्योमन्त्सत्येनावृतममृतं पृथिव्याः।।8।।

   (4) तासु नो धेह्याभिः पवस्व माताभूमिः पुत्रो अहं पृथिव्याः।।12।।

   (5) वसूनि नो वसुदा रासमाना देवी दधातु सुमनस्यमाना। जनं विभ्रती बहुधा विवाचसं नाना धर्माणां पृथिवी यथौकसम्। सहस्रंधारा द्रविणस्य मे दुहां ध्रुवेव धेनुरनपस्फुरन्ती।।45।।

   (6) ये ग्रामा यदरण्यं याः सभा अधिभूम्याम्। ये संग्रामाः समितयस्तेषु चारु वदेम ते ।।46।।
10. -------------., *The Life Divine,* p. 659.
11. Ibid., p.663
12. Ibid., p.667.

## 4

# THE KUNTĀPA SŪKTAS

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*Usha R. Bhise*

The Kuntāpa-Sūktas appear in the 20th *Kāṇḍa* of the *Atharvaveda (AV)* which is supposed to be a late addition to the saṁhitā. They also appear in the 5th *adhyāya* of the *khilasūktas* (*Kh.*) of the *Ṛgveda* (*ṚV*). A comparison of these hymns as they appear at these two places, reveals that there are variant readings as well as additional stanzas, particularly in the atharva vedic *kuntāpa* hymns. Winternitz (*Hist. of Indian Lit.* vol.I p.149) remarks that they partly coincide with the *dānastutis* of the *ṚV.* .... partly they are riddles and they are solutions but partly also obscene songs and crude jokes. Bloomfied (*The Atharvaveda* pp. 100-101) observes that "plainly speaking, the bestowal of the *dakṣiṇā* in many instances must have led to gormandising and drunkenness ... followed by shallow witticisim, by obscene talk, and worse ... in the main, however, social justification was the motive." Against the backdrop of this unjust criticism, a study of what is stated about them in the Vedic literature will prove to be quite enlightening. References to these hymns are found in the *Aitareya Brāhmaṇa (AB)* and the *Kauṣītaki Brāhmaṇa (KB)* on the one hand and in the *Gopatha Brāhmaṇa (GB)* on the other. In addition to these, the *Śāṅkhāyana Śr. s.* and the *Āśvalāyana Śr. S.* and others refer to them.

The *GB*.II.6.12 gives an etymological explanation of the term Kuntāpa :

अथ कुन्तापं शंसति। कुयं ह वै नाम कुत्सितं भवति। तद्यत्तपति तस्मात् कुन्तापाः। तत् कुन्तापानां कुन्तापत्वम्। तप्यन्तेऽस्मै कुयानिति तप्तकुयः स्वर्गे लोके प्रतितिष्ठति।

According to this etymology *kuya* = *kutsita.* In the Dictionaries *kuya* is equated with *ku* meaning 'deterioration, deficiency, defect' etc. The root *tap* (IP.) is transitive and means 'to destroy by heat'. The *kuntāpa* hymns, when recited at the sacrifices, in the prescribed manner, destroy the defects etc. of the sacrificer. Having got rid of them, he is established in the heaven. Eventually, this throws light on the purpose of reciting these hymns. They have the magical effect of destroying the defects etc. which are impediments in the way of achieving heaven. They are certainly not the outcome of drunkenness.

Apart from the effect on the sacrificer, they serve another purpose. These hymns are recited on the 6th day of the *pṛṣṭhya-ṣaḷaha* by the *brāhmaṇācchaṃsin.* A study of their contents reveals that they possess some features of folk literature. Another point of interest is the colloquial tongue which we come across in some of them. The opening piece known as *nārāśaṃsyaḥ* describes the gifts given by a certain king and is, thus, of topical interest. The next one called *raibhyaḥ* have a colloquial tinge in them, in expressons like.

वच्यस्व रेभ वच्यस्व; जिस्वा चर्चरीति The similies like क्षुरो न भुरिजोरवि and इषुर्नावीरस्तारम् carry the atmosphere of folk literature. The *pāriksityaḥ* verses which come next contain a conversational piece between king Parīkṣita and his wife, as would cater to the taste of village-folk. *diśām kḷpatyaḥ* and *janmakalpāḥ* are pieces of advice for the masses, instructing them about what is good and what is bad. The *parvahilikāḥ* are full of obscene expressions. The *ājijñāsenyaḥ* are in the colloquial style. The *pratirādhyaḥ* may be classed under *vācaḥ krūrāṇi* which are possibly picked up from the colloquial tongue. The *āitaśapralīpāḥ* are also full of colloquial expressions. This along with the *davanīitha* have legends attached to them. These were perhaps narrated in the presence of the gathering. The *bhūtecchadaḥ* praise the kindly disposition of Indra. The reference to *kapota, śyāmāka* and *āraṅgara* found therin, had appeal to the masses. The *ahanasyā* verses were meant to be obsence piece of conversation meant to offend the queen. It will, thus, be evident that these hymns would have proved to be interesting for the measses who asembled at the sacrificail grounds.

The *GB.* (II.6.11) as well as *AB.* (30.6) throw light on the propriety of reciting these hymns on the 6th day of the *pṛṣṭhya-ṣaḷaha.* According to both these works, as the sacrifice enteres the 6th day, the *rasa* of the metres (*chandas*) employed there in is washed away (*GB.* op. cit) or crosses over and flows away (*AB.* op. cit.). Prajāpati being apprehensive of this tries to seize the vanishing *rasa* by means of the *Kuntāpa* hymns. Thus, the *rasa* of *Gāyatrī* is retrieved by means of *nārāśaṃsī,* i.e. the group of *ṛk*-s containing the word *narāśaṃsa.* That of *Triṣṭubh* is retrieved by means of *Raibhī,* i.e. the group of *ṛk*-s containing the word *rebha.* That of *jagatī* is retrieved by means of *Pārikṣiti,* i.e. the group of *ṛk*-s containing the word *Parikṣita.* That of *Triṣṭubh* is retrieved by means of *Pārikṣiti,* i.e. the group of *ṛk*-s containing the word *Parikṣita.* That of *Anuṣṭubh* is retrived by means of *Kāravyā,* i.e. the group of *ṛk*-s containing the word *kāru.* The *GB.* uses the expression *ayātāmātyai* meaning 'so that they appear fresh (lit. not stale)'. The *AB.* uses this expression with reference to the *Aitaśapralāpa.* It may be brought to notice that although both the *AB.* and the *GB.* mention the names of 4 meters - *gāyatrī, triṣṭubh, jagatī* and *anuṣṭubh,* the kuntāpa hymns referred to are composed in *bṛhatī, anuṣṭubh* and *paṅkti.* If *rasa* interpreted as *rasyate iti rasaḥ* 'what is enjoyed is *rasa*', the statement of both the Brāhmaṇa works mentioned above may mean that as the sacrifice enters the 6th day, it fails to hold the interest of peopel who assemble there for the purpose. In the order to create interest, the kuntāpa hymns are recited. A resume of the contents of these hymns given above shows how they may prove to be interesing for the masses. It may be added here that the *AB.* (30.10) is aware of the abosence nature (*grāmyavākyajāta*) of the *Ahanasyā-sūkta* and prescribed that in order to purify the speech which gets defiled by reciting it, the verse in honour of *Dadhikrā* should be recited and that is should be followed by the *Pāvamānī* verse.

Scrutinizing the text of these hymns as they appear in the *AV.* and the *Kh.* of the *ṚV* some interesting facts about their elation with each other come to light. It may be added here that the *vṛṣākapi sūkta* precedes the *kuntāpa* hymns. This hymn which consists of conversation between Indra, his wife and *vṛṣākapi* served the same purpose as the *kuntāpa* hymns, of entertaining people. so far as the *ṚV* is concerned the *vṛṣākapi* hymn forms a genuine part of the *saṃhitā,* whereas the *kuntāpa*-s are included in the apocryphal collection. The *AV.* has thus brought them together for the sacrificial purpose.

The first 4 hymns of the *ṚV. Kh.* have been combined to form a single hymn in the *AV.* The next 3 hymns of the *Kh.* have also been combined into a single hymn by the *AV.* The *Aitaśapralāpa* which is a single hymn having 70 pādas that are spread over 4 separate hymns (*Anuvāka* 9; *sūkta*-s 33-38). The *AB.* as well as *GB.* maintain the separate identity of the individual *sūktas.* What is known as *pratirādha* in the *AV.* is *ājiñāsenyā* in the *Kh.* and vice-versa. In the *pratirādha* of *AV.* there are 2 extra verse whose text needs to be critically edited. The *ājiñāsenyā* of the *AV.* are 3 full-fledged verses including the Pratigara as against the *Kh.* passage (where it is called *pratirādhyaḥ*) which has 3 short expressions of 6 syllables each. The *ativāda* of *AV.* has one verse more than the *Kh.* The *ājijñāsenyā, ativāda, devanītha* and *bhūtecchada* have been combined into a single hymn in the *AV.* The *ahanasyā* of *AV.* consists of 16 verses which do not include the last 3 verses of the *ahanasyā-sūkta* of the *Kh.* Form this account it will be found that the *AV.* has combined several *sūktas* into single units. After examining the subject matter of these *sūktas* one feels convinced that they were meant to be separte units. The *Kh.* presents themin their original form while the *AV.* has either combined them or in one case viz. the *aitaśapralāpa,* has split it up for the sake of their *viniyoga* in the sacrifice.

All this goes to prove that the *Kuntāpa* hymns of *Kh.* collection was the original collection that was borrowed by the *AV.* and rearranged for employing them in the sacrifice. Another proof for this theory is provided by the *Sāyaṇabhāṣya* on *AB.* in which they ahve been designated as either *ṛgantara* or *śākhātargatāḥ (ṛcaḥ).* The *prvahilikāḥ, ājijñāsenyāḥ, pratirādhyaḥ, ativādaḥ* as well as the *ahanasyāḥ* have been called *śākhāntargatāḥ.* As *AB.* belogns to the *ṚV., śāljāntars* in this context signifies some other *śākhā* of the *ṚV.* This leads to the conclusion that *AV.* borrowed this collection along with the *vṛṣākapi* hymn because of their high antiquity and sancitified character for purifying the sacrificer; (cf. *taptakuyaḥ svarge loke pratitiṣṭhati/* quoted above). It also served the purpose of holding the interest of the people by providing enterainment. The *AV.* real located them for the convenience of the sacrificial performance.

## 5

# INDRĀṆYUPANIṢAD OF ṚGVEDA (X.14.5) AND VANASPATI HYMN OF ATHARVAVEDA (III.18)

*D.G. Vedia*

The word 'upaniṣad' is used for the secret knowledge which is preached by the teacher to the worthy and favourite student. It is achieved by sitting down near the teacher in the humble posture. Such literature is generally concerned with the phillosophical dialoges. But we come across many such upaniṣads in the vedas which are known as upaniṣads or mantra upaniṣads. Among such upaniṣads *pras'vāpinī, indrāṇī, garbha, rogaghnī* etc. are famous ones. *indrāṇyupaniṣad*[1] is studied here.

Bhāsa, a famous dramatist refers to *kautukamālā*[2] being prepared by Vāsavadattā in the disguise of Avantika for Padmāvatī, her future co-wife.[3] Such garland is used on the occasion of festival particularly in marriage ceremony. The *samañjana* hymn[4] prescribes the ceremony of looking at each other for bride and bridegroom. Natural on such occasion garland of flowers used to garland each other. So it seems natural one to select the flowers, *oṣadhi* or *vanaspati* for having divine power to make the husband or wife won, fortune favouring or destroying the rival wife. Bhāsa in *svapnavāsavadattam* refers to the *oṣadhi* or flowers *avidhavākaraṇa, sapatnīmardana*. It seems that Bhāsa may be aware of the usage of the hymns, *indraṇyupaniṣad* (*ṚV*.X.145) and four hymns of the *Atharvaveda.*

The lady seer of *indrāṇyupaniṣad* is Indrāṇī and the deity of the hymn also is Indrāṇī. The aim of the hymn is *sapatanīmardana* or to create hurdles in the way of the co-wife.[5] Āpastamba has prescribed this hymn[6] also for the same purpose.

The very first vese explicitely instruct to dig out the *vanaspatī* named '*Pāṭhā,* which is powerful to give desired result i.e. creation of hurdles in the way of co-wife and to win the favour of the husband.[8] In the vedic age as it seems, the *vanaspatī* or *oṣadhi* was generally invited for the specific usage in treatment of Tantric usage. The instruction is found to consecrate the '*Pāṭhā oṣadhi* with the three verses to make it enough powerful for the desired fruit. In the fifth verse, the lady seer desires to defeat the co-wife with the help of the magical herb i.e. '*Pāṭha*'[9]. In the sixth verse it is prescribed to tie this herb as it may touch the husband in the bed. By application in this manner of '*pāṭhā*' the mind of one's husband may run like a cow to her calf or the water to the low-level ground.[10]

The reference of this hymn and the employment of the '*pāṭhā*' in a popular a manner prescribed by Āpastamba supports the usage of flowers or *oṣadhi* employed for *sapatnīmardana* and *avidhavākaraṇa* referred to by Bhāsa in his famour play *Svapnavāsavadattam.*[11] *Atharvaveda* refers to such hymns by the application of which the lady-seer Indrāṇī who won the favour in Indra, the lord of gods and defeated the co-wives.[12]

Sāyaṇa and Āpastamba have identified this *oṣadhi* as *Pāṭhā* or *Ambaṣṭhā.*

Dhanvantari Nighaṇṭu considers *Ambaṣṭhā, Pāṭhā, Krusraṁālikā, Uthikā* and *Aṅgaravallī* as synonyms.[13] *Suśrutasaṁhitā* also refers to it.[14] The word '*Ambaṣṭhā*' denotes Amba-mother and ṣṭhā-fruit.[15] The word *Māyāphala* is *Mācika* or *aiṣikā.*[16] It is sour and astrigent in tests.[17] *Māyāphala* is enough powerful to make one cure by removing the disorder of the three humonus of the body.[18] It is noteworthy that equillibrium of the three humonus is necessary for the healthy person.

The details found in the Sāyaṇa's commentary, *Āpastamba gṛhyasūtra* and *Kauśikasūtra*[19] prove the current usage of the employment according to this hymn.

In the *Atharvaveda* there are atleast six hymns (III.18, VI.129, 139, VII.36, 37, 38, 39) concerned with this subject. Among these hymns, the hymn (III.18) closely resembles with that of *Ṛgveda.* In verse 2, the verb '*nuda*' is used instead of '*dhama*'. The order of verse 3 and 4 is interchanged. In verse 5, '*bhūtvā*' is used instead of '*bhūtvī*' which is believed to be ancient one. In verse-6 the first half of the verse is somewhat different one. One can easily find some minor difference, otherwise content and application are the same.[20]

The usage given by Sāyaṇa in his commentary on *ṚV* (X.146) is based on *Āpastamba Gṛhyasūtra* (9-5-8), while in the *Ātharvaveda* the application for defeating the rival women and the rivals in the debates is based on *Kauśikasūtra* (19.2 and 38.30). It is also noteworthy that the powder of *bāṇāparṇī* leaves mixed with the curd - water of red coloured she-goat consecrated with this hymn may be scattered in the bed of the rival woman. The leaves consecrated with the quarter '*Abhitedham*' of verse-6 may be thrown under the cot of the rival woman and the same consecrated with the quarter in '*upa te dham*' (verse-6) may be scattered on the bed (Ks.19).[21]

One who desires to be victorious in the debate should enter the assembly hall from north-eastern difection by uttering the verses 5 and 6 of this hymn (*Ks.*38-30).[22]

The conjugal love is the chief good fortune for the ladies. So a lady always desires that her husband should love her only, and no other lady may have share in the love. So Indrāṇī says, 'May my husband be of mine only'. (V.2).[23] Flow of husband's love may be continuous and speedy as desired in the last verse i.e.6.

It is also noteworthy that in the *Atharvaveda* seer is Atharvā and the deity is *vanaspatī.*[24] Perhaps the original seer is forgotten. Indrāṇī may be the deity as Indrāṇī is worshipped in the *vāgdāna* ceremony[25] to achieve the good fortune of conjugal love. It is also possible that there may be worship of Indrāṇī in the marriage ceremony i1n the *saubhāgyadāna.*

The hymns VI, 129, 139, VII 36, 37, 39 are also concerned with the removal of rival women or co-wives and to earn good matrimonial fortune. These hymns VII.36 is prescribed for removal of the rival women. By the five verses one should consecrate *Śaṅkhapuṣpī,* tie it in the hair and put on the head. Likewise one who desires wealth and prosperity should put a *Sauvarcalā* (76.12).[26] In some manner the wife who desires that she may over power her husband, he may listen to her only (VI - 39.4) the same *oṣadhi* may be applied. Here also '*Sauvarcalā*' *oṣadhi* is consecrated.[27] Bhāsa may be aware of its usage.

The custom of its usage by the bridegroom in the ceremony of garlanding the flowers or *oṣadhi* empowered to with the love and increase passion for the husband may be used in needling the garland or *kautukamālā* for the bride the hymns VII - 129 and[28A] 139 refers to the *oṣadhis* or flowers like *Nyastikā, subhagam Karaṇī, Sahasraparṇī Samvananī, Samuspalā* or *Babhru.* The same view is found in *samanaana* hymn VII 37.[29] The same desire of a bride is expressed by tying the knot of her garment in hymn - 38.[30]

By the study of *Indrāṇyupaniṣad* it seems that :

1. The real seer of the hymn is forgotten.
2. Indrāṇī is the ideal lady having good fortune, conjugal love and matrimonial happiness. So Indrāṇī is worshipped at the time of *vagdāna* and marriage.
3. The application of the hymns shows the current usage fo various *oṣadhis* in the preparation of garlands.
4. Comparison of such hymns of the *Rgveda* with the hymns of the same content may throw light on the

seers, deities and employment of the mantras or hymns in the Tantric manner.

5. In such hymns one may find the sources of our many customs.

## Notes and References

1. *Ṛgveda* X-146.
2. Gajendragadkar, A.B., *Svapnavāsavadattam.*, Act.III.
3. वास. (वर्णयित्वा विलोकय)-इदं तापदौषधं किं नाम?
   चेटी-अविधवाकरणं नांम।
   वास. – (आत्मगतम्)-इदं बहुशो गुम्फितव्यं मम च पद्मावत्सयाश्च।
   (प्रकाशम्) इदं तावदौषधं किं नाम?
   चेटी-सपत्नीमर्दनं नाम।
   वास.-इदं न गुम्फितव्यम्।
   चेटी-कस्मात्।
   वास.-उपरता तस्य भार्या, तन्निष्प्रयोजनमिति।
   Gajendragadkar, A.B., *Svapnavāsavadattam,* 1938 A.D., Act. III pp.29.
4. अक्ष्यौऽनौ मधु सङ्काशे अनींकनौ समञ्जनम्। अन्तः कृणुष्व मां हृदि मन इन्नौ सहासति।। (AV.VII.37)
5. अनेन सूक्तेन सपत्न्या बाधंन प्रतिपादने। अत एतत्सूक्तजपादिना सपत्न्या विनाशो भवति। अत स्तद्देवतात्मकमिदम्।
   (Sāyaṇa's commentary on *RV.*X.145)
6. अस्य सूक्तस्य विनियोगे भगवतापस्तम्बेन कस्मिंश्चित् सपत्नीवधप्रयोगविषये दर्शितः- ''त्रिः सप्तैथर्वैः पाठां परिकिरति यदि वारुण्यसि वरुण त्वा निष्क्रीणामि यदि सौम्यसि सोमात्वा निष्क्रीणामीति। श्वोभूत उत्तरयोत्थाप्योत्तराभिस्तिसृभिरंभिमन्त्र्योत्तरया प्रतिच्छन्नां हस्तयोराबध्य शय्याकाले बाहुभ्यां अरीरं परिगृह्णीयादुपधानलिह्नया। वश्यो भवति। सपत्नी बाधनं च। आप. गृ. इति।
   (Sāyaṇa's commentary on *Rv.* X. 146 pp.824)
7. आदयथा पाठा नामौषधिः खातव्या। ततस्तिसृभिरोषधे रभिमन्त्राणाम् षष्ठया बद्धा। सौषधिर्यथा। भर्तारं स्पृशति तथा तस्य भर्तुरालिह्ननमिति।

(Sāyaṇa's commentary on *RV.* X.145 pp.824)

8. तथा चानुक्रान्तम्- इमामिन्द्राण्युपनिषत्सपत्नी बाधवमानुष्टुभं तु पळ कदन्तम्। इति।

(Anukramaṇikā refered to by Sāyaṇa in his commentary on *RV.* X.145).

9. Sāyaṇa's commentary on *RV.* X.145.1.
इमां 'पाठारव्याम्'ट ओषधिम् इमां खनाभ्योषंधि पीरुध्रं बलवतामाम्।
यथा सपत्नीं बाधते यथां संविन्दते पतिम्।
(*RV.*XI.145.1)
उततनपर्णे सुभगे देवनूते सहस्वति।
सपत्नीं मे परा धम पतिं मे केवलं कुरु।।2।।
उततराहमुत्तर उतरेदुञराभ्यः।
अथा सपत्नी या ममाधरां साधरा भ्यः।।3।।
न ह्मास्या नाम गृभ्णामि नो अस्मिन्नमने जने।।
परामेव परावतं सपत्नीं गमयामसि।। ।।
अहमस्मि सहमानाऽथ त्वमंसि सासहिः।
उभे सहस्वती भूत्वा सपत्नीं मे साहवहै।। ।।
(*AV.*X.145.1-5)

10. उप तेऽधां सहमानामभि त्वाधां सही यशा।
मामनु प्र तो मन्ते वत्सं गौरिव धावतु प्रथा वारिव धावतु।।6।।
(*RV.*X.145.6)

11. Bhāsa, *Svapnavāsavadattam,* Act.III.

12. *AV.*III.18.

13. आचार्य प्रियव्रत शर्मा, द्रव्यगुण विज्ञान, खण्ड-2 पाठा राजपाठा
Hindi Cissampeles (4 clepercia Linn. armotti Miers)

14. सुश्रुतसंहिता 5-45

15. आचार्य प्रियव्रत, द्रव्यगुणविज्ञान

16. Ibid.

17. पाठोणा कटुका तीक्ष्ण वातश्लेस्महरी लघु।
हन्ति शूलज्वरच्छर्दिकुण्ठातीरहुद्रजुः।। (भावप्रकाश)
दाहकण्डू विषस्वास कृमिगुल्मगरप्रणान्।
पाठा तिकरसा बल्पा विसघ्नी कुष्ठकण्डुनुत्। (भावप्रकाश)

छर्दिहद्रोग ज्वरजिस्त्रिदोष ज्ञामनी परा।
पाठातिसारशूलघ्नी कफतित्त ज्वरापहा।। (धन्वन्तरिनिघंटु)

18. द्रव्य गुण विज्ञान

Ibid. (quoted in P.629)

19. इमां खनामि इति तृतीयसूक्तेन जदकर्मणि बाण पत्रचूर्ण

Sāyana's commentary on *A V.* III-18.

20. Compare *Ṛv.* X. 145 & *A V.* III.18.

21. इमां खनामि' इति तृतीयसूक्तेन जदकर्मणि बाणापर्णीपत्रचूर्ण लोहितवर्णाजाया दध्युदकेन संमिश्द अभिमन्त्र्य सपत्नीशयने परिकिरोय अभि तेऽधाम् (6) इति पादेन तत्पत्राण्डदधि मन्त्र्य शादनस्याधस्तात् प्रक्षिपेनत्। उपतेऽधाम्' (56) इति पादेन पत्रणादभिमन्त्र्य शयनस्योपरि प्रक्षिपेत्। तदुक्तं कौशिकेन 'इमां खनामि' इति बाणापर्णी लोहितजाया द्रप्सेन संनीय शायनमनुपरिकरति (कौ.सू. 19.21) इत्यादि।

(quoted by Sāyaṇa in his commentary on III. 18)

22. विवादजयकर्मणि अहमरिम सहमाना (56) इति सूक्तशेष जपन् (ज्ञान्या दित्र.) सभा स्थलं व्रजेत्। (अहमस्मि (5) इत्यपराजिनाम् परिषदम् आवरजति। (कौ.सू. 3-30)

quoted by Sāyaṇa in his commentary on *A V.* III.18

23. पतिं मे केवलं कुरु। (म.2)

24. *A V.* III.18

25. देवेन्द्राणि नमस्तुभ्यं देवेन्द्रप्रियभामिनि। विवाहं भग्यमारोग्यं पुत्रलाभं च देहि मे। वाग्यानविधौ इन्द्राणी-पूजनम्। (ब्रह्माकर्मसमुच्चये)

26. सौभाग्यसंवननकर्माणि अनेन पचर्चेन शङ्खपुष्पीपुरुम् अभिमन्त्र्य स्त्रियः स्त्रियाः शिरसि बधीदात्। इदं खनामि (अ 7/39) इति सौवर्चताम् ओषधिवन् कुकलप्रसूनं त्रिसस्युपवृत्य ग्राम प्रविशति। (कौ.सू. 36.12) वशीकरण सिद्धिया (राजनिघंटु)

quoted by Sāyaṇa in his commentary on *A V.* VII.36.

27. इदं वशीकरणकारि भेषजं सौवर्चलाख्यम् खनामि।... मामेव नारीं पश्यत् ममैवानुकूलस्य यद्वा पश्यतिरन्तर्णीतण्दर्धः। मामेव असाधारदेव पत्य प्रदर्शदेन पनिवशीकारकम्। अथिरोरुदम् पत्युः अन्यनारीसंसर्गम् अथितो निरुन्धन्...

....... Sāyaṇa's commentary on *A V.* VII.39.

28. *A V.* VI. 129
भगदैवत्यम्। आनुष्टुभम्। अथर्वा। सादणः-भागेन सा सम्। इति तृचेन शङ्ख पुष्पिकामूलं खात्वा संपात्य अभिमन्त्र्य सौभाग्दकामस्य बध्नीदान् तथा तत्रैव कर्मणि अनेन शाङ्खपुष्पिका पुष्पमभिमन्त्रय शिरसि इदं खनामि (अ. 7/39) इति सौवर्चसम् औषधिवत्छुकलप्रसूनं शिर एभुपचृत्य ग्रामं प्रविसति। (कौ.सू. 36/12) इति।
Sāyaṇa's commentary on *A V.* VI. 129. See also -
न्यस्तिका इति सूक्तेन पञ्च्र्चेन स्त्रीवशीकरणकर्मणि। भगेन मा सम् (अ- 6/129) हादत्रोकानि कर्माणि कुर्यान्। सायण।
on *A V.* VI.139 and the hymn. VI 139.1, 3, 4

29. अक्ष्यौऽनौ मधुसंकाशे *A V.* VII.37.

30. अभित्वा मनुजातेन दधामि मम वाससा।
दथासो मम केवलो नान्यसां कीर्तयां स्वन।
आप इद् वा उ भेषजीरापो अमीवचातनीः।
आपो विश्वस भेषजीस्तास्ते कृण्वन्तु भेषजम्।।
अप्सु ते जन्म दिवि ते सधरथं समुद्रे अन्तर्महिमा ते पृथिव्याम्।
शनो दिव्यस्य यन्महस्तेना ते हविषा विधेम।।
AV. VII.38.

# 6

# ELEMENT OF LIFE-BREATH *(PRĀṆA-TATTVA)* IN THE *ATHARVAVEDA*

***Shashi Tiwari***

The *atharvaveda* belongs to the sage Atharvā. The word 'atharva' means a unflickering or stable-minded Yogin. Hence the main theme of the *atharvaveda* is the Supreme being or the practice of the yoga. The greatness of the life-breath (*Prāṇa*) has been euologised in the vedic *saṁhitās, brāhmaṇas,* and the *āraṇyakas.* The *upaniṇads* have presented a detailed analysis of the same. On account of giving more important to the practice of *yoga* comparatively more discussion has been done about the life-breath (*Prāṇa*) in the *saṁhitā* of the *atharvaveda.* It is in this *saṁhitā* that we come across the famous hymn of the life-breath (*Prāṇa Sūkta,* 11.4). Besides, three full hymns, and a *mantra* is devoted to the life-breath (*Prāṇa*).[1] In the fifteenth section on the vrātya (*vrātyakāṇda*) of the *Saṁhitā* three identical hymns (15-17) are important from the view-point of explaining the life-breath (*Prāṇa*), the vital air going down (*apāna*) and the vital air circulating through the body (*vyāna*). In the entire *Saṁhitā* there are other references to the life-breath (*prāṇa*) and the vital air going downwards (*prāṇāpāna*) which are found scatterred in the hymns of the different deities or connected with other subjects. They are helpful in the *atharvavedic* deliberations on the life-breath (*prāṇa-tattva*). Here the terms used in the sense of the life-breath or parallel to them are *vāyu, ātmā, asu* etc. It is to be noted here that leaving aside the hymn to life breath (*prāṇa*) where the knowledge of life has been established independently, very often the life-breath (*prāṇa*) has been mentioned with the life (*āyu*) or with the air ( *Vāyu*).

The *atharvaveda* has recongnised the power of life-breath (*prāṇa*) as the most important of all the vital airs. As the vital air rules over the universe, so does it in the individual. If the gods depend on the vital air in the nature, so are the sense organs under its control in the body.[2] It is the proclamation of the seer Vaidarbhi, the scion of Bhṛgu. It is the vital air which keeps a man alive and active.

## 1. The nature of the Life-breath (*Prāṇa*) : As described in the hymns of Life-breath (*Prāṇa-sūkta*)

The nature and importance of the element of life-breath (*prāṇa*) have been discussed in great detail in twenty six verses of the hymn to the life-breath (*prāṇa-sūkta*) of the *atharvaveda.* This also describes the method of the worship of the life-breath. The hymn to the life-breath (*prāṇasūkta*) is an excellent example of atharvavedic teachings about the life-breath (*prāṇa*). The nature of life-breath (*prāṇa*), according to the *Atharvaveda,* can be understood well by presenting a gist of the said hymn thus: Everything depends on the life-breath (*prāṇa*). The life-breath (*prāṇa*) is supreme. This life-breath (*prāṇa*) is supreme. This life-breath (*prāṇa*) is supreme. The life-breath (*prāṇa*) pervades through the earth, the atmosphere and the heaven. The life-breath (*prāṇa*) of the heaven covers the earth through the sun-rays, the life-breath (*prāṇa*) of the atmosphere reaches the earth through the rains and on the earth the life prevails in the form of life-breath (*prāṇa*). All beings life upon the life-breath (*prāṇa*). the asme breath changes in the body of a human being in the form of life-breath (*prāṇa*) and the vital breath going downwards (*apāna*). It is the life-breath (*prāṇa*) which remains active in every organ and sense of the body. It is the life-breath (*prāṇa*) which is the remedy of all the remedies. It is on account of the life-breath (*prāṇa*) that all the evils disappear from the body. It is the life-breath (*prāṇa*) which gives one longevity. The life-breath (*prāṇa*) is all-pervading. It is the father and protector of everybody. Death, illness and strength all depend on the life-breath (*prāṇa*). All the sense-organs gather strength in association with the life-breath (*prāṇa*). The good acquire strength by controlling the life-breath (*prāṇa*). The truthful attain the best of the ability at the pesasure of the life-breath (*prāṇa*). It is the life-breath (*prāṇa*) which inspires all the deities. The life-breath (*prāṇa*) lives in the grain, it adds to the strength remains active in the womb. It is at the instance of the life-breath(*prāṇa*) that the embryo developes in the womb and comes out of it. It is with the life-breath (*prāṇa*) that a son inherits all the qualities, actions, nature and strength of the father. It is the life-breath (*prāṇa*) which always plays in the Mānasarovara of the heart. As soon as it goes out, nothing is known. The life-breath (*prāṇa*) resides in different forms in the eight circles (*cakras*) of the body, in the mind and in the midst of the heart. It holds the body with its physical strength and keeps its secret relation with the soul with its minute power. There is neither laziness nor weariness in the life-breath (*prāṇa*). Nor are there fear and hesitation. It is related to the Brahman or the soul.[3] Hence this term describes the life-breath (*prāṇa*) in detail.

## 2. The Life-breath (*prāṇa*) form of the deity Vāyu

The is an eternal relationship between the inner life-breath (*prāṇa*) and external air ( *Vāyu*). Whatever the life-breath (*prāṇa*) is there in the atmosphere it is held by the sap (*medhā*) and then it passes it on to the plants and herbs by means of the rainfall, by which is stregthened the life-breath (*prāṇa*) of the living beings.[4] Hence the life-breathness (*prāṇnattva*) of the air-god ( *Vāyu devatā*) is well known. From the description of the life-breath (*prāṇa*) and air ( *vāta*) in one ad the same verse it is evident that the *Atharvaveda* does not recognise the life-breath (*prāṇa*) and the air ( *vāta*) as identical,[5] but generally the same air (*vāata*) is taken as the life-breath (*prāṇa*). Hence, the term '*vāta*' or '*mātariśvā*' is used verily for him.[6] In the hymn dedicted to Skambha the life-breath (*prāṇa*) and the vital air going down (*apāna*) have been taken as air (*vāta*).[7] In the hymn for attaining longevity the life-breath (*prāṇa*) has been described as an element for keeping the body alive; it has been described as being attainable by one yearning for salvation through the air (*vāta*).[8] But certainly it is the air (*vāta*) which is the presiding deity of the life-breath (*prāṇa*), because when the differetn gods are prayed for the protection of one's ownself with their weapans or limbs, then it is prayed that the air (*Vāyu*) alongwith the life-breath (*prāṇa*) may protect us.[9]

## 3. Life-breath (*prāṇa*) and Life (*āyu*)

A close relationship between the life-breath (*prāṇa*) and life (*āyu*) is shown in the *Saṁhitā.* The deities of the three hymns from XV to XVII of the second *Prapāṭhaka* have been described as *prāṇa*, *apāna* and *āyu.* In the first hymn the (*prāṇa*) is desired to be fearless like Dyau, Pṛthivī, Rātri, Dina, Sūrya, Candra, Brahmāa, Kṣattra, Satya, Anṛtra, Bhūta and Bhavya.[10] In the second hymn there are prayers to to *prāṇāpānau, Dyāvāpṛthivī, Vaiśvānara* etc. for the safety from death, powers of hearing, seeing etc.[11] In the third hymn have been expressed the desires for vigour (*ojas*), boldness (*sahasa*), strength (*bala*), age (*āyu*), sense organs of hearing (*śrotra*), sense organs of seeing (*cakṣu*) and nourishing (*poṣakatā*), etc.[12] Here fearless life, protection from the gods and the favour of self-protection have been described as identical basis for the life-breath (*prāṇa*) and life (*āyu*). In fact the age (*āyu*) is nothing but the name of the vital power. In the hymn to the *Āyu* prayers have been made for the life-breath (*prāṇa*) and the vital air going downwards (*apāna*) to live happily in the body.[13] Sometimes desire has been expressed for the stability of the *asu, prāṇa, āyu* and *manas* in the body.[14] Therefore, holding the vital air in the body is essential for longevity. Life is obtained from the air (*vāyu*) and the eyes obtained from the sun (*sūrya*). In the same way health should be desired of by the yogic means. It is the naturopathy which is a means for attaining longevity and health an the hints for the same are found scattered in the *Atharva* (8.2.4). That myriads of lives ar endowed with the strength of thousands of powers is the secret of longevity.[15] Many hymns of the *Atharvaveda* dealing with the longevity indirectly reiterate the importance of the vital air.[16]

## 4. *Prāṇa, Apāna* and *Vyāna*

In the *Atharvaveda* mention has been made of the varieties of the Life-breath (*prāṇa*) as *prāṇa, apāna, vyāna* and *udāna.*[17] Amongst them it is the *prāṇa* and *apāna* which have been largely mentioned as a couple. *Prāṇa* and *apāna* have been described respectively as paddy (*brīhi*) and barley (*yava*).[18] *Prāṇa* and *apāna* are the two well-known motions the *prāṇa*, known as inhaling (*śvāsa*) and exhaling (*praśvāsa*), the importance of which has been accepted for life (*jīvana*), age (*āyu*) and potentiality (*sāmarthya*). The seer has completely identified his *prāṇa, apāna* and *vyāna* with his soul (*ātman*), eyes (*cakṣuḥ*) and ears (*śrotr*).[19] A prayer has been made to a herb named as '*kustha*' to bestow happiness on this man for the eyes, the *prāṇa*, the *vyāna* and the *cakṣu.*[20] In the seventeenth *Paryāya Sūkta* of the *Vrātyakāṇḍa* the seven *vyāna*-s have been explained to the guest in the form of earth (*bhūmi*), atmosphere (*antarikṣa*), celestial region (*dyauḥ*), planets (*nakṣatra*), seasons (*ṛtu*), the seasonal products (*ṛtūbhava padārtha*), and the year (*saṁvatsara*). In the sixteen verses of the sixteenth *Paryāya* hymn of this very *kāṇḍa* have been described the seven *apāna*-s. The ful moon day (*paurṇamāsī*), the eighth day (*aṣṭaka*), faith (*śraddhā*), initiation (*dīkṣā*), sacrifice (*yajña*) and sacrificial fee (*dakṣiṇā*) - all these seven been described as residing in their *apāna*-s. *Apāna* is name of the energy which removes all the miseries of the human beings. All these seven faith (*śraddhā*), initiation (*dīkṣā*) etc. are the eliminatin of the woes of the human being, hence they are called *apāna.*[21]

From the *prāṇāpānau* has been desired protection from death,[22] longevity and portection,[23] nearness,[24] dwelling in the body[25] etc. The sage desires that the *prāṇa* and *apāna* may enter the body in the same manner as a bull enters into a cow-stall.[26] By describing the *prāṇa* and *apāna* as powerful as a bull emphasis hae been laid on the necessity of their being powerful. When the *prāṇa* and *apāna* work being poweful, there will be no fear of death and the men will be able to achieve the wealth in the form of longevity. The seven sages have been described as *prāṇa* and *apāna* of the gods.[27] It is to be taken in the form of the description of the importance of the food. The *prāṇa* and *apāna* symbolise the internal vital strength when it is said that the drops of water falling on the earth mix with the qualities of *prāṇa* and *apāna.*[28]

## 5. Seven *Prāṇa-s*

According to the *Atharvaveda* as person should increase his life-breath (*prāṇa*) in the form of seven vital airs (*sapta prāṇāḥ*). Admitting the unlimited power of the life-breath (*prāṇa*), the seven vital airs (*sapta prāṇāḥ*) of the guest '*vrātya*' have been mentioned in the fifteenth *paryāya* hymn of section on the *vrātyas* (*vrātyakāṇḍa*). Its seven forms are respectively- Agni, Āditya, Chandramā, Pavamāna, Āpa, Paśu and Prajā.[29] It means that these seven gods reside in the seven vital air (*prāṇas*) of the guest. The seven vital airs (*prāṇas*) may be the seven vital powers residing in the seven organs (the five vital organs, speech and *manas* may be included in the seven sense organs).

## 6. *Prāṇa* and *Madhukaśā*

In the hymn to the knowledge of Madhu (*madhuvidyā*)[30] *madhukaśā* is described as the holder of the ambrosia (*amṛta*), by worshipping which all the creatures may enjoy happiness. It is said that through which this *madhukaśā* passes producing sound, is the vital air (*prāṇa*), it is the ambrosia (*amṛta*) prevailing everywhere.[31] It is golden-coloured '*ghṛtācī* *madhūkaśa*' cow, whose juice (*rasa*) has been described as ambrosia and life. Some commentators have taken the term '*madhukaśā*' to mean the rain and then the importance of rain-water will be taken here of as 'Life' and ambrosia. satavalekar has taken '*madhukaśā*' to mean a mild whip of Aśvins. The 'mind whip' of the life-breath (*prāṇa*) in the form of Aśvins is working in this body and it is guiding the horses in the form of sense organs of the chariot in the form of body. This the mild whip of the life. From where this mild whip is applied, there live the life-breath (*prāṇa*) and ambrosia. The life-breath (*prāṇa*) and the ambrosia life together. Hence so long as there is life-breath (*prāṇa*) in the body there is no fear of death.[32] Elsewhere also the life-breath (*prāṇa*) has been described as ambrosia.[33]

## 7. Instruction for protection of the power of Life-breath (*Prāṇa*)

From the various verses emphasising the protecting of the *prāṇa* and *apāna* from death and from the prayers urging upon them to live in the body itself the importance of the life-breath (*prāṇa*) for the life is rightly suggested. The happiness of the life-breath (*prāṇa*) is required to dispel the fear of death.[34] Hence the protection of the vital energy is essential for the life and the development of life-breath is described for the development of life. Yoga is the union of internal energy with the external gods. Hence, it is said that 'the sun is my eyes, the wind is my life and the earth is my body.'[35] It means that the different limbs contain in themselves the parts of different gods. It is the ardent desire of a seer that perfect and independent life-breath (*prāṇa*) may live in the body continuously. Their peculiar prayer is *ayuto me prāṇa*.[36] In order to make the life-breath (*prāṇa*) strong it has been prayed that they might become strong and that they might be seen as friends.[37] The life-breath (*prāṇa*) deserves protection under both the conditions of awakening and sleep. Hence in a verse the two seen in the form of '*bodha*' and '*pratibodha*' have been described as the protection of the life-breath[38] (*prāṇa*). Therefore, the life-breath (*prāṇa*) is to be protected with zeal and attention. The analysis of the *prāṇāyāma* etc. based on the principles of the *AV* has enuciated it generally as a principal means to increase the power of life-breath (*prāṇa*) and its hints are found here and there in the *Atharvaveda.*[39]

Thus in the *Atharvaveda* the life-breath (*prāṇa*) has been recognised as a marvellous and good energy and important and orginal thoughts have been applied to its important and fundamental aspects. These details about the life-breath (*prāṇa*) have been later on developed and described in details in the Brāhmaṇas, Āraṇyakas and Upaniṣads. By asserting that every thing depends upon the life-breath (*Sarvaṁ prāṇe pratiṣṭhitaṁ*) it is the universal form and matchlesness of the life-breath (*prāṇa*) which have been discussed here. From this the knowledge of the life-breath (*prāṇa*) appears to be the compliment of the spiritual knowledge (*adhyātma vidya*).

## Notes and References

1. *Atharva.* II.15, 16 and 17; VI. 10.1
2. *prāṇe sarvaṁ pratiṣṭhitam, A.V.* 11.4.15.
3. *Atharvaveda kā Subodha Bhāṣya,* Satavalekar, caturtha Bhāga, p.42.
4. *Atharva,* 11.4.2-3.
5. *Prāṇāyāntarikṣāya vāyobhyo vāyavādhipataye svāhā. Atharva.,* 6.10.2.
6. *Prāṇamāhurmātariśvānam vāto ha prāṇa ucyate. Atharva.* 11.14.15.
7. *yasya vātāḥ prāṇāya me. Ibid.* 10.7.34.
8. *vātāt te prāṇamavidam. Ibid.* 8.2.3.
9. *vāthaḥ prāṇena rakṣatu. Ibid.* 19.27.2.
10. *yathā dyauśca pṛthivī ca na vibhīto na riṣyataḥ eva me prāṇa mā vibhe. Atharva.* 2.15.1 etc.

11. *prāṇāpānau mṛtyormā pātaṃ svāhā. Ibid.* 2.16.1. etc.
12. *ojasyo jo me dāḥ svāḥā. Ibid.* 2.17.1. etc.
13. *prāṇa apāna iha te ramantām, Ibid.* 8.1.1.
14. *iha te sūriḥ prāṇa ihāyuriha te manaḥ, Ibid.* 8.1.3.
    *asum ta āyuh punanā bhaṇāmi, Ibid.* 8.2.1.
15. *sahasraṁ prāṇa mayyā yatantām. Ibid.* 17.1.30.
16. *meyaṃ prāṇo kāsinmo apānaḥ. Ibid.* 2.28.3.
17. *prāṇāpānau vyānodanau. Ibid.* 11.8.26.
18. *prāṇapānau brīhiyavau. Ibid.* 11.4.13.
19. *Ibid.* 19.5.1.
20. *sa prāṇāya vyānāya cakṣuse me asyai mṛda. Ibid.* 5.4.7.
21. *savaṁ duḥkham apanayati iti ayānaḥ. Atharvaveda kā Subodha Bhāṣya,* Stavalekar, Part IV, p.29.
22. *Atharva,* 2.16.1; 8.2.11.
23. *prāṇāpānābhyaṁ gupitaḥ śataṁ hi māvāḥ. Ibid.* 2.28.4.
24. *Ibid.* 2.28.3; 7.53.2-3; 8.1.1.
25. *ihaiva staṁ prāṇāpānau māpa gātamito yuvam. Ibid.* 3.11.5.
26. *kpraviśataṁ prāṇāpān auaḍvāhāviva vrajam. Ibid.* 3.11.5.
27. *sapta ṛṣayaḥ prāṇāpānāḥ. Ibid.* 11.3.1.
28. *saṁkhyātā stokāḥ pṛthivīṁ scante prāṇāpanaiḥ sammitā oṣadhībhiḥ. Ibid.* 12.3.28.
29. *Ibid.* 15.15.1-9.
30. *Atharva.,* 9.1.
31. *yātra aiti madhukaṣā rasānā tat prāṇastadamṛtam niviṣṭam. Ibid.* 9.12.
32. *atharvaveda kā subodha Bhāṣya, Part IV* Satavalkar, pp. 50-51.
33. *sūryo me cakṣurvātaḥ prāḥ antarikṣamātmā pṛthivī śarīram. Atharvaveda.* 5.9.7.
34. *Atharvaveda,* 19.44.
35. *sūryo me cakṣurvātāḥ prāṇaḥ antarikṣamāmā pṛthivī śarīram. Atharvaveda.* 5.9.7.

36. *Ibid.* 19.5.1.1.

37. *ihaiva prāṇaḥ sakhye no astu taṁ tvā parameṣṭhin. Ibid.* 13.1.17.

38. *ṛṣi bodhapratibodhāvasvạpno yaśca jagṛviḥ. tau te prāṇasya goptārau divā naktaṁ ca jāgṛtām. Ibid.* 5.30.10.

39. *Atharvaveda,* 10.12; 8.2

## 7

# KĀMA 'DESIRE' AS SEEN BY ĀTHARVAṆIC SEER

*Radhamadhab Dash*

## 1. Backgound

Atharvaṇic religion is a popular religion propounded by the eminent seers like Atharvan, Aṅgiras, Bhṛgu, Vasiṣṭha and others whose names are also respected as Ṛgvedic seers.[1] When the religion depicted in other three Vedas is important from the point of view of sacrifices, Atharvaṇic religion has a folk tradition. Its study provides a cultural history of the people of all walks of life in their different state of age with respect to their tastes, beliefs, achievements, and above all, their four goals of life- *dharma, artha, kāma* and *mokṣa.*

One of the features of the Atharvaṇic religion was that it was practised by people of all status in the society - kings, brahmins, śūdras alike both in cities and villages.[2] The popularity of this religion can be imagined from the reference (*AV* 4.36.7-8) that when a young Atharvaṇic priest was entering into a village all evil spirits were to quit that village immediately.[3] Out of the four goals of life referred to as practised by the people, the scope of *dharma* is found so much emphasised here that the subjects *artha* and *kāma* have been depicted under the jurisdiction of *dharma.* This is corroborated by the fact of deification of the plant, herbs, amulets, ointments, human feelings, emotions, good and bad spirits etc. as a result the activities of this popular religion spread in vast area between the regions of Himalayan mountain in the north to the Vindhyas in the south and between the land of five rivers in the west to the jungle of marshy lands of Bengal in the east.

The popularity of the Atharvaṇic religion is due to the fact that it had got many points touching the life style of the average people. The religious practices prescribed in the *ṚV* are expensive sacrifices and are not afforded to by ordinary mass. Moreover, Ṛgvedic practices cannot solve immediate and localised problem of common folk like curing from various diseases, winning over enemies or mitigating family discords or differences between husband and wife and a host of such other things afflicting the common men in day-to-day life. The Atharvaṇic priests tried to popularise domestic rites and found out techniques of fighting out diseases by use of magic and medicine.

This is an evolved state of the old religion-pattern under the garb of Brāhmaṇism and justifications are also given to all the new approaches in the sphere of magic, medicine and sacrifices by devising parallel mythologies unknown and unseen in other Vedas. These myths constitute the foundations of Atharvaṇic Religion.

2.0 As stated earlier, large scale deification and attribution of mysterious power to different plants, human feelings, emotion etc. are striking features of Atharvaṇic Religion. In the present paper an humble attempt is made to discuss the essence and importance of Kāma in the life of human beings as understood by the seer of the *AV.* Kāma or desire in general and sexual desire or lust in particular has been deified by the seer of the *AV* realising its endless power and spirit of creating this universe. Hence Kāma has been considered as a creator, rather, one of the highest creators at par with *skambha, puruṣa* and *kāla.* To these four highest creators of the universe everything is said to abide. The seer has felt the primordial power as the ultimate cause, and has invoked it as personified Kāma. He is *eka, sat, brahman, viśvakarman* and *svayambhū.*

The same primordial creative power Kāma mounts the mind of men and women and causes procreation through their union. In *AV* the deity Kāma appears in twofold character viz. deified creative desire and personified sexual love.

## 2.1 Kāma as Deified Desire

The 2nd sūkta of the 9th book illustrates the creative feature of the desire. In its 1st verse, Kāma is addressed as mighty bull that kills the rivals (*sapatnahananam ṛṣabham*). The daughter of Kāma is the cow who is called *virāj vāc* 'shining speech' (9.2.5). As a skilful pole man trusts forth the boat on the waters, so also the invoker wishes to get strength for thrusting forth his rivals with the strength of Kāma of Indra, king Varuṇa, Viṣṇu and with the impulse of Savitṛ, the impeller, with the priesthood of Agni (9.2.6). In the words of the seer - "let Kāma, my valiant (*vājin*) formidable overseer, make for me freedom from rivals. Let all the gods be my refuge, let all the gods come to this call of mine".[4] Kāma was first-born. Neither the gods nor the fathers, nor mortals come to the level of Kāma. He is always superior (*jyāyān*) to the gods, fathers, mortals and others.[5] In the verse 9.2.20-24, obeisance is paid to the god Kāma invoking him as greater than heaven and earth, water, fire, all the divergent quarters and directions, humble bees (*jatvaḥ bhṛṅgāḥ*), bats, *kururu* worms, flies, tree-creepers, winking and standing creatures, ocean, wind, sun and moon. In the concluding verse of the sūkta, the singer prays that Kāma with propitious and excellent bodies become real (9.2.25).[6] The deity Kāma is covered over by triply-guarding (*trivarūtham*) defence. The *brahman* or charm is turned into an invulnerable armour for Kāma (9.2.16).[7] In most of the verses in this 2nd sūkta of 9th book, Kāma is invoked to hurl down enemies and rivals. Evil dreams, misfortunes, childlessness, ill health and distress of the singer are wished to be loosened upon his enemy by Kāma (9.2.3).[8] The gods Indra and Agni are invoked along with Kāma to destroy all adversaries of the singer (9.2.9, 17).

The Kāma or desire is told as the first creation,[9] hence superior to all gods, human beings and all the essential elements in the world. In *upaniṣads* and *vedānta* philosophy the divine desire has been spoken as the starting point of all creativities.[10] And this *icchā* is the *māyāśakti* of the *brahman.* The Kāma is said to have excellent bodies which can enter everywhere, therefore, he is omnipresent in nature. In the 52nd sūkta of the 19th book, similar descriptions are found. Kāma is alluded as the first creation (*kāmas tadagre samavartata*), the first seed of the mind (*manaso retaḥ prathamam*), he being of one origin with great desire (*kāmena bṛhatā sayoni*) does impart abundance of wealth to the sacrificer (*rāyaspoṣaṁ yajamānāya dhehi*). All desires come to the beings on account of the inherence of Kāma.[11]

## 2.2. Kāma as Personified Sexual Desire

In the *Kāmeṣu* hymn (*AV* 3.25), the seer in a metaphorical language very effectively and forcefully depicts various benevolent and malignant effects of Kāma in the form of sexual desire. Kāma is figured as a deity with a terrible arrow fixed to a bow in his hand ready for discharging it (3.25.1).[12] The mental agonies are said as feather, love as its tip and impulse as its neck (3.25.2).[13] The well-straightened arrow love when pierced against the loved person dries the spleen consuming him or her (3.25.2).[14] The woman gets pierced by the arrow of love, her mouth becomes dry. She comes to her beloved creepingly becoming gentle, submissive, absolutely attached to him speaking pleasant words (3.25.4).[15] Bhṛgu the composer of this *Kāmeṣu* hymn is perhaps intent upon telling the evil effects of sexual transaction on the physical health and social bondage.[16] The passionate call of male partner for the female counterpart for sexual coition is an instinctively irresistible feeling of all the sentient beings in general and human beings in particular. Even the trees, insects and other lower beings have been described in the Indian literary tradition as grossly feeling the urge for consummation of the sex.[17] The male partner fashions to pray the God Mitrāvaruṇa to make the woman so much helpless that she would forget all the does and don'ts of social life and fall prey to his heart's desire.[18]

These mantras quoted above have been interpreted in the *Kauśika Sūtras* (35.22-28) from the *abhicāra* point of view, i.e., the male should push up the female reciting these verses of the *Kāmeṣu* hymn. And *Sāyaṇa* also follows the *Kauśika Sūtra* and supports the *abhicāra* aspect of these mantras. Whitney attributes these verses as charms for bringing a woman under one's control by pushing her with a finger, piercing the heart of an image of her. S.K. Bali[19] in his introduction comments that the degree of certainty of *abhicāra* is not found in these mantras. Though these mantras depict the appeal and sentimental outbursts of a passionate male partner, an over-all charm is not in tune with any of the mantras of the hymn. Bali prefes to interpret these mantras from social point of view. Thus the poet figuratively hints the bad consequences of too-much use of sex. "The prayer to God Mitrāvaruṇa for making the woman-in-question so much amorous so that she forgets the duties of life" throws ample reflection on the apparent consequences that too much of the sexual indulgence makes a man irresponsible and ineffective in his life. The drying up of the spleen, consummation of vital energy etc. are the direct references of bad consequences of the excessive sex indulgence, hence *Kāmeṣu* hymn enlightens about the remarkable social consciousness of misuse of sex.

The seer identifies Kāma as Agni. So Kāma is propitiated with offering of ghee and fuel etc. Such an identification is quite appropriate since he the first god born produces fire or heat in the hearts of the lovers (9.2.8).[20] The love-lorn men and women pairs are representative of Kāma,[21] hence the cause of creation. Another point of identifying Kāma as Agni is that it produces fever in both the members of the pair. Their mouths get perched and they are subdued by all sorts of other sensations of the body and mind. The Kāma makes the lovers pine for each other and also makes them attractive of each other. The seer considers it to be a product of mind (*manasija*) and the feeling entering in human minds make men and women pleasant-looking and graceful which is the physical manifestation of the forms of Kāma (9.2.25). These characteristics of Kāma found in *AV* may be compared with those of *Eros,* the Greek God of love who is identified as the creator of this universe. The lady of love is called *kāminī* (1.34.5).[22] As the wind tears the blade of grass so does Kāma tear or churn her mind, hence is designated as *manmatha* (*manaḥ mathnāti*) (2.30.2).[23]

The 8th and 9th sūkta of the sixth book provide some magical charms for chanting by the male counterpart to win the passionate love of the female.

*yathā vṛkṣaṁ libujā samantaṁ pariṣasvaje/*
*evā praiṣvajasva māṁ yathā māṁ kāminyaso yathā mannāpagā asaḥ//* (6.8.1)

"As the creeper (*libujā*) has completely embraced the tree, so do thou embrace me - that thou mayest be one loving me, that thou mayest be one not going away from me". And in the following verses of the same sūkta, the lover wishes her beloved not to go elsewhere from him as an eagle flying forth beats down his wings upon the earth (6.8.2); as the sun goes at once about heaven and earth here, so does he go about her mind (6.8.3). In the 9th sūkta of the 6th book the lover's desire for winning passionate love of the beloved is delineated in the form of a magical formula.

*vāńccha me tanvaṁ vāńcchākṣau vāńccha sakthyau/*
*akṣyau vṛṣaṇyantyāḥ keśā māṁ te kāmena śuṣntu//*
(6.9.1)

"You hanker after my body, my feet, my eyes, thighs. Let your eyes and hair lusting after me dry up with love".

*mama tvā doṣaniśriṣaṁ kṛṇomi hṛdayaśriyam/*
*yathā mama kratāv aso mama cittam upāyasi//*
(6.9.2)

"I make thee cling to my arm, cling to my heart; that thou mayest be in my power, mayest come unto my intent". The seer thinks that women are like cows, and their navels are worth kissing by the lovers (6.9.3). The lover compares his own state with a bellowing bull, a lovely perched bird and a loudly neighing horse longing to be united with the cow, a female bird and a mare respectively, and he considers the bull etc. very fortunate (2.30.3, 5). In *AV* mantras are seen where a woman in the similar manner uses magical spells to win over a man and here the lover of the woman is addressed as *Smara.* It be noted here that the word *Smara* is a deified feeling of love. He is said as coming from the *apsarās, rathajit* and *rathajayī* (6.130.1).[24] The mantras 6.131.1-3[25] provide for a charm to excite feeling of love in the mind of her lover. The magic spell of the woman mentally agitates her lover and he is compelled to have a very tense physical longing from head to the foot for her, even he should burn for her. She chases him, and he cannot escape from her sight because she has desperately fallen in love with him. She not only longs to marry him who is shy of her, but also forces him to love her and marry her (6.131.1-3). Thus the lover or *Smara* is thus tormented both mentally and physically by the ordinance of Varuṇa (6.132. 1-5).[26]

From the above description with respect to the Kāma or desire as viewed by the seer of the *AV,* it appears that the Atharvaṇic teacher considers Kāma as the very fundamental principle bringing together men and women in the society. To make life comfortable the *AV* prescribes a number of magical rites pertaining to Kāma. More specifically the fulfilment of Kāma in the form of sexual desire is essential for domestic comforts and concords, and this goes on at length to continue the *loka-yātrā* so long does persist the universe through creation by birth.

## Notes and References

* This paper was presented in the National Seminar on "Atharvaveda and its Socio-Scientific Elements" organised jointly by Veda-vidyā-pratiṣṭhāna, Ujjain and Loka-bhāṣa-pracāra-samiti, Puri at Shree Jagannath Sanskrit Vishvavidyalaya, Puri, during 6-8 Mrach, 1994.

1. See N.J. Shende (1949). *The Foundations of the Atharvaṇic Religion.* In the *Bulletin of the Deccan College Research Institute,* IX:3-4 (Poona: Deccan College) p.197.

2. See N.J. shende (1925; rpt 1985). *The Religion and Philosophy of the Atharvaveda,* (Poona: Bhandarkar Oriental Research Institue) p. 5ff.

3. cp. *na piśācaiḥ saṁ śaknomi na stenair na vanargubhiḥ/*

   *piśācās tasmān naśyanti yam ahaṁ grāmam āviśe//* 4.36.7

4. *adhyakṣo vājī kāma ugraḥ kṛṇotu mahyam asapatnam eva/*

   *viśve devā mama nāthaṁ bhavantu sarve devā havamā yantu ma imam //*9.2.7

5. *kāmo jajñe prathamo nainaṁ devā āpuḥ pitaro na martyāḥ/*

   *tatas tvam asi jyāyān viśvahā mahāṁ stasmai te kāma nama it kṛṇomi //* 9.2.19

6. *yāste śivās tanvaḥ kāma bhadrā yābhiḥ satyaṁ bhavati yad vṛṇīṣe/ tābhiṣṭvam asmā abhisaṁviśasvānyatra pāpīrapa veśayā dhiyaḥ //* 9.2.25

7. *yat te kāma śarma trivarutham udbhu brahma varma vitatam anativyādhyaṁ kṛtam/*

   *tena sapatnān pari vṛṅgdhi ye mama paryenān prāṇaḥ paśavo jīvanaṁ vṛṇaktu //* 9.2.16

8. (a) *yanme manaso na priyaṁ na cakṣuso yanme babhasti nābhinandati / tad duṣvapnyaṁ prati muñcāmi sapatne kāmaṁ stutvodahaṁ bhideyam //* 9.2.2

   (b) *duṣapnyaṁ kāma duritaṁ ca kāmāprajastām asvagatām avartim / ugra īśānaḥ prati muñca tasmin yo asmabhyam aṁhūraṇā cikitsyāt //* 9.2.3

9. *kāmastadagre samavartata manaso retaḥ prathamaṁ yadāsīt / sa kāma kāmena bṛhatā sayonī rāyaspoṣaṁ yajamānāya dhehi/* / 19.52.1

10. cp. *sa aikṣata, eko' haṁ bahuḥ syāṁ prajāyeya/*

11. See n. 9

12. *uttudastvot tudatu mā dhṛthāḥ śayane sve / iṣuḥ kāmasya vā bhīmā tayā vidhyāmi tvā hṛdi* // 3.25.1

cp. the verse

*bāṇeṣvāropya guṇān vidhāya cāpaṁ viyoginī-nayane /*

*svayam atanurjagād etajjayati sumāsto vicitra-dhānuṣkaḥ//*

Annonymous, quoted from *Subhāṣita-ratnabhāṇḍāgāra* (Delhi: Munshiram Manoharlal Publishers Pvt. Ltd.) 250.6

13. *ādhiparṇāṁ kāmaśalyām iṣuṁ saṁkalpa-kulmalām/*

*tāṁ susaṁnatāṁ kṛtvā kāmo vidhyatu tvā hṛdi* // 3.25.2

cp. the similar idea in this verse :

*ikṣur dhanvaḥ śarāḥ prasūna-vitatir bhṛṅgāvalī siñjinī* etc. anonymous, quoted from *Subhāṣita-ratna-bhāṇḍāgāra* 250.21

14. *yā plīhānāṁ śoṣayati kāmasyeṣuḥ susaṁnatā/*

*prācīnapakṣā vyoṣā tayā vidhyāmi tvā hṛdi* // 3.25.3

15. *śucā viddhā vyoṣayā śuṣkāsyābhi sarpa mā /*

*mṛdur nirmanyuḥ kevalī priyavādinyanurvratā* // 3.25.4

16. See Intro. by S.K. Bali (1989) of the *Atharva-Veda-Saṁhitā* Vol.I, with eng. trans. of W.D. Whitney (Delhi: Nag Publishers) p.xxvii.

17. (a) cp. *taṁ deśam āropita-puṣpa-cāpe ratidvitīye madane prapanne / kāṣṭhāgata-sneha-rasānuviddhaṁ dvandvāni bhāvaṁ kriyayāvivavruṇ/ Kumārasambhavam* 3.35

Kālidāsa Granthāvali, Cr. Ed. by Revāprsāda Dvivedī, Varanasi, 1976.

(b) cp. *paryāpta-puṣpa-stanābhyām sphurat-pravāloṣṭhamanoharābhyaḥ/*

*latābadhūbhyas taravo'pyavāpur vinamra-śākhā-bhujabandhanāni // Kumāra* 3.39

(c) cp. *madhu dvirephaḥ kusumaikapātre papau priyāṁ svām anuvarttamānaḥ/*

*śṛṅgeṇa ca sparśa-nimīlitākṣīṁ mṛgīm ākaṇḍūyata kṛsnasāraḥ/ / Kumāra* 3.36

(d) cp. *dadau rasāt paṅkaja-reṇu-gandhi gajāya gaṇḍūṣa-jalaṁ kareṇuḥ/*

*ardhopabhuktena viṣena jāyāṁ sambhāvayāmāsa rathāṅganāmā* // Kumāra 3.37 etc.

18. *vyasyai mitrāvaruṇau hṛdascittāny asytam / athaiṇām akratuṁ kṛtvā mamaiva kṛṇutaṁ vaśe* // 3.25.6

19. Op. cit., p.xxviii.

20. (a) *idam ājyaṁ ghṛtavaj juṣāṇāḥ/*
*kāmajyeṣṭhā iha mādayadhvam /*
*kṛṇvanto mahyam asapatnam eva* // 9.2.8

(b) Description identifying the sexual desire with fire is a norm in sanskrit Literature. For example :

(i) *hāro jalārdra-vasanaṁ nalinī-dalāni*
*prāleya-sīkaramucas tuhināṁśuhāsaḥ/*
*yasyendhanāni sarasāni ca candanāni*
*nirvāṇam eṣyati kathaṁ sa manobhavāgniḥ* //
*Amaru-śataka*/98

(ii) *hṛdaya-tṛṇa-kuṭīre dīpyamāne smarāgnāv*
*ucitam anucitaṁ vā vetti kaḥ paṇḍito' pi/*
*kimu kuvalaya-netrāḥ santi ye nāka-nāryas*
*tridaśa-patir ahalyāṁ tāpatīṁ yat siṣeve* //
Annonymous, quoted from *Subhāṣita-ratna* //250.17

21. cp. *yābhir anaṅgaḥ sāṅgīkṛtaḥ striyo' strīkṛtāś ca tā yena/*
*vāma-caraṇa-pravaṇau praṇamata tau kāminī-kāmau* //
Annonymous, quoted from *Subhāṣita-ratna* 250.8

22. *pari tvā paritatnu nekṣuṇā gām avidviṣe /*
*yathā māṁ kāminyaso yathā mannāpagā asaḥ* // 1.34.5

23. *yathedaṁ bhūmyā adhi tṛṇaṁ vāto mathāyati`/*
*evā mathnāmi te mano tathā māṁ kāminyaso yathā mannāpagā asaḥ* // 2.30.1

24. *rathajitāṁ rāthajiteyīnām apsarasām ayaṁ smaraḥ /*
*devāḥ pra hiṇuta smaram asau mām anu śocatu* // 6.130.1

25. For example :

*ni śīrṣato ni pattata ādhyo ni tirāmi te/*
*devāḥ pra hiṇuta smaram asau mām anu śocatu* // 6.131.1

26. For example :

*yaṁ devāḥ smaram asiñcann apsvantaḥ śośucānaṁ sahādhyā/*
*taṁ te tapāmi varuṇasya dharmaṇā* / 6.132.1

## 8

# ENVIRONMENTAL AWARENESS IN THE *ATHARVAVEDA*

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***M.R. Veerabhadra Swamy***

It is well established fact the 'nature' plays a dominat role in human life. Man has its roots in 'nature'. He flourishes in its lap and at the end takes eternal rest therein and thus there is close relationship between man and nature. The vedas contain hymns in the form of praises and prayes addressed to gods who are personifications of the powers of 'nature'. "The hymns are mostly devoted to the adoration of the phenomena of nature".[1]

The environment consists of various biotic and non-biotic factors which is classified as light, air, rain etc. Many of the current environmental problems like green belt effect, emission of toxic gases, deforestation, energy crisis etc. are the effects of rapid industrializaiton.

Environmental problems which we face to day, are largely due to our scientific achievements. Forests have been felled, animals killed, soil, water, air and food have been polluted. Every aspect of human life has been polluted due to erratic growth of cities, and unhygenic conditions. The natural imbalance caused by cutting wood more than required and hunting wild life for enjoyment and for luxury has long tem serious effects. The greatness and carelessness of man has threatenned the vary existence of some species of animals and birds to extinction.

Living in harmony with 'nature' is the essence of our culture. At the outset, one thing must be made clear. Awareness of environment as it is known to-day cannot be expected in those days. So, whatever references are there which can be considered as pertaining to environment are just indications of minute observation on the part in ṛṣis. Vedic ṛṣic are the keen observers of the 'nature'. The sacred texts *āraṇyakas* and the *upaniṣads* were produced by the great ṛṣis who lived in the forests. The ṛṣis invoked the blessings of herbs and trees for betterment. Englightenment came to Gautama Buddha when he was seated under a bodhi tree. *Rāmāyaṇa* was a product of one who lived animals, trees, and flowers.

Science and Technology which plundered the natural resources has threatened the very existance of man on earth. The earliest document of Ancient-Indian Civilization is the ṛgveda and the *atharvaveda.* Here are some of the examples found in the *atharvaveda*

## 1. Worship of Waters

Waters are desease expelling, and remedial of everything. The atharvans were well aware of the remedial powers of wates, hence we find repeated prayers for healing in teh *atharvaveda.* (*A V*).

"The waters verily are healing, the waters chase away disease, the waters cure all disease, may they prepare a remedy for thee" *A V.* VI. 91.3.

## 2. Glorification of the Sun

"In the waters is thy origin, upon the heavens the home , in the middle of the sea, and upon the earth thy greatness with the majesty of the heavenly dogs, with that oblation would we pay homage of thee" (*A V.* 6.80.3)

The sun, the primeval principle of the universe, is here imagined as a brahmacarin, a brahmanical disciple, engaged in the practice of holy vows. the purely physical qualities of the sun peep out in many mantras.

## 3. Plants as a Panacea

या ओषधयः सोमराज्ञीब्रह्लीः शतविचक्षणा।
बृहस्पतिप्रसूतास्ता नो मुद्मत्वंहसः।। *A.V.* VI. 96.1

'The many plants of hundred fold aspect, whose king is soma, which have been begotten by Bṛhaspati, shall free us from calamity.'

Atharvavedins knew the importance of herbs, which have to power to cure many dreadful diseases.

## 4. Propitiation of the Weather-prophet

भद्राहं नो मध्यंदिने भद्राहं सायमस्तु नः।
भद्राहं नो अह्नं प्राता रात्री भद्राहमस्तु नः।। *A.V.* VI.128.2

'Let us have good weather at noon, good weather at eve, good weather in the early morning, good weather in the night'.

Control of the weather, as a delegated power, comes most naturally from the stars. The '*sakadhūma*' predicts the weather for a merchant about to start on a journey. The merchant is worried wheather the day will be a fair day, very auspicious one.[2]

## 5. Devotion to Mother-land (Hymn to goddess Earth)

यस्यां समुद्र उत सिन्धुरापो यस्यामन्नं कृष्टयः संबभूवुः।
यस्यामिदं जिन्वति प्राणदेजत् सा नो भूमिः पूर्वपेये दधातु।। *A.V.* XII.1.3

'The earth upon which the sea, and the rivers and the waters, upon which food and the tribes of men have arisen upon which this breathing, moving life exists, shall afford us precedence in drinking.'

The mother-land is loved not only for its material wealth comprising the botanical, zoological and mineral wealth that it contians but also for the moral and spiritual ideals enshrined in the hearts and lives of the noble souls.

This hymn is one of the most attractive and characteristic of the atharvan, rising at times to poetic conception of no mean merit, and comparatively free from the stock artificialities of the vedic poets. The relation of the real, visible earth to man, animals and plants preponderates in the mind of the poet.

Rashtraguru swamiji maharaj observes.[3] "The knowledge of the principles contained in this mantra is very essential for the patriotic leaders of the nation and its public officers".

Thus the Atharvans were well aware of the importance of 'nature' and its influence on mankind.

## Notes and References

1. Shakuntala Rao Shastri, *Women In The Vedic Age* Bharatiya Vidya Bhavan, Bombay, 1960 p.1.
2. Bloom field 'Hymns of the *Atharvaveda*' SBE Series vol. XLII Motilal Banarsidass, Delhi, p.532.
3. *Vedic Upadesh,* Shree Pitambara Sanskrit Parishad, Datia (M.P.) 1977. page 109.

## 9

# VYĀHṚTI-S FROM THE *ATHARVAVEDA* TRADITION

***Sindhu S. Dange***

The vedic ritualists fromly believed that the uttering of a *mantra,* in the form fo a *ṛc* or *yajus* gave perfect form to the ritual.[1] The vedic ritual-texts at times also enjoin the utterance of *vyāhṛti-s.* The term *vyāhṛti* (fr. *vi* + *ā* + *hṛ* - to utter or pronounce a sound) denotes utterance and this utterance commonly understood si of the words *bhūḥ, bhuvaḥ* and *svaḥ.* The utterance of these words is regarded as auspicious as that of a *ṛc* or *sāman* or *yajus.* It is said that in the sacrificial ritual, if the fire is not set up either with a *ṛc* or *sāman* or *yajus,* it is set up with *brahman.* Brahman is truth and truth consists of the three mystic utterance (*bhūḥ, bhuvaḥ* and *svaḥ*) (*Śat.Br.* II. 1.4.10). The *ŚatBr.* identifies the *vyāhṛti-s* with earth, nobility and the common people; with self, human race and animals resp. (*Ibid* II.1.4.11-13). These identifications are obviously the *arthvāda*-passage, bringing out the importance of the *vyāhṛti-s.*

As noted above, the *vyāhṛti-s* commonly understood are three in number. The *Tait. Ār.* (X.28.1) states the *vyāhṛti-s* to be seven in number, the first three i.e. *Bhūḥ, Bhuvaḥ* and *Svar,* being styled *Mahāvyāhṛti-s.* The *Gaut. Dh.S.* (I.52; XXV.8, XXVIII.8) speaks of five *vyāhṛti-s viz. bhūḥ, bhuvaḥ svaḥ, tapaḥ* and *satyam.*[2] The *Vyāhṛti-s* are also said to be seven as *Bhūḥ, Bhuvaḥ, Svaḥ, Mahaḥ, Janaḥ, Tapah* and *Satyam.* The first three i.e. the *Mahāvyārhṛti-s* have special significance for when they are uttered, at once the sacrifical ritual gets connected with the three regions of the cosmos *viz.* earth (*Bhūḥ*), mid-region (*Bhuvaḥ*) and heaven (*Svaḥ*).

The *Gop.Br.* following the tradition of the *Atharvaveda* - however speaks of the *vyāhṛti-s,* which do not correspond to the *vyāhṛti-s* considered above. The *Gop.Br.* states that Brahmā created five *vyāhäti-s viz., Vṛdhat, Karat, Guhat, Mahat* and *Tad* from *Sarpaveda, Piśācaveda, Asuraveda, Itihāsaveda* and the *Aṅgirasa-veda* comes the word *Janat,* which is the *vyāhṛt* of that Veda (*Ibid* I.1.8). In the same text, Om is said to be the *vyāhṛti* of the *Ātharvaṇaveda* (*Ibid* I1.20; 2.24; 3.3; II.2.14). Bloomfield states that neither *Kauśika-sūtra* nor *Vaitāna-sūtra* brings out any such distinction and *Janat* is the general Atharvanic *vyāhṛti.*[3]

While laying down the rules for partaking of the Madhuparka, the *Kauś.Sū* (91.6-16) states the usual three *vyāhṛti-s* and also adds the *vyāhṛti-s viz. Janat, Vṛdhat, Karat, Ruhat, Mahat* and *Tat,* also the words Sam and Om.

The information from the *Gop.Br.* and the *Kauś. Sū.* clearly points out that the tradition following *AV* maintained a different set of *vyāhṛti-s.* It will be proper to consider these *vyāhṛti-s* in details.

To turn to the *vyāhṛti Janat* - Bloomfield directs us for the origin of teh *vyāhṛti Janat* to *RV.* II.21.4; IV.40.2 (cf. III.61.4).[4] From this meagre indication it does not become clear whether he wants to take the word *janat* as a noun or a verb. The passage from *RV,* which Bloomfielf points out, dot not mention the world *janat* as a noun. Looking closely at the word, it is seen that the word is a verb fr. *jan* - 'to create, produce' and is a form of the root aorist, third person singular (*RV* II.21.4$^{d}$). Geldner also takes it as a verb i.e. *erzeugte.* In *RV IV.*40.2$^{d}$ also, the word *janta* has to be taken as a verb and here also it is a form of the root aorist, third person singular, though Sāyaṇa takes it as a form of the optative (third person singular). Geldner takes here also the word *janat* as a verb i.e. *schaffen.* Both the verbs stated by geldner correspond to the original conncept of the root *jan* meaning - 'to create, produce, beget.' The passage from *RV* (III.61.4) stated by Bloomfield for comparison has the word *janatī* (i.e. 'creating', fr. *jan* - 'to create, produce'). From this is seems that Bloomfield has thought of the word *janat* as a verb. But there is no clear indication to this in his statement. However it has to be marked that in all these three passage the word *svar* (which is also a vyāhṛti, though it is not used here as a *vyāhṛti*) precedes the word *janat* or *jananti* and this close vicinity of the word *svar* might have led Bloomfield to take the word *janat* as having its origin in the said passage of *RV.*

It is to be noted that this *vyāhṛti* of *AV* (i.e. *Janat*) comes close to the word *janasī* (*RV* II2.4[d] according to Sāyaṇa - *sarvasya janavitryau dyāvāpṛtivayau*) and can possibly be taken to correspon to the two *vyādṛti-s viz. Bhūḥ* and Bhuvaḥ (meaning' earth and mid-region', though not exactly heaven). Though this word is Feminine dual, we do not have the original word (e.e. *prātipadika*) to account for the dual number. However *janasī* could be a dual form of the word *janas* (Neuter). Anyway the word *janasī* could be traced to the root *jan* - 'to create, produce' and following Sāyaṇa we could say that *janasī* would correspond to earth and heaven (here mid-region) and thus to the two *vyāhṛti-s* (*Bhūḥ* and *Bhuvaḥ*). The *vyhṛti Janat* also comes close to *Janaḥ* (*Janas*) which is one of the seven *vyāhṛti-s.*

It has to be remarked that when this later tradition of *AV* (the *Gop.Br.* is unanimously regarded to be composition of later times) speaks of *Janat* as a *vyāhṛti*, it has some basis provided from *RV.*

To turn to the *vyāhṛti-s Vṛdhat, Karat* and *Guhat* (*Kauś. Sū.* 91.12 has *Ruhat* for *Guhat*)- These are from *Sarpaveda, Piśācaveda* and *Asuraveda* resp. These *vyāhṛti-s* are mystic and they might have come from the non-Vedic folds or might have been coined on the pattern provided by such strata of the people. It is to mark that the *vyāhṛti-s Janat, Vṛdhat, Karat, Guhat* (or *Ruhat*) can very well be taken as the forms of Leṭ or root aorist subjunctive (third person singular) fr. *jan* - 'to create, produce'; *vṛdh* - 'to increase'; *kṛ* - 'to do'; *guh* - 'to conceal or hide' or *ruh* - 'to grow'. These forms express the strong will of the speaker such as 'May it be born', or 'May it increase' and the like.

A subtle point to be marked here is that these *vyāhṛti-s* the context of creation and hence they denote some kind of activity, which is clearly indicated in the verbs *janat, vṛdhat, karat* and *guhat*, as against the *Mahāvyāhṛti-s* (*bhūh, bhuvaḥ* and *svaḥ*) and their further extensions in *mahaḥ, tapaḥ* and *satyam*, which are all nouns.

To turn to the Atharvavedic *vyāhṛti-s mahat* and *tad-mahat* corresponds to *mahaḥ*, which is one of the seven *vyāhṛti-s. Tad* can be compared to *satyam*. The close affinity to *tad* and *satyam* is intereting, since *tad* indicate the Ultimate everlasting, which is none other than the external principle, which also is indicated by the word *satyam* (*sat* + *ya*; *sat* fr. *as* 'to be', *sat* thus is that one which stays constantly eternally). The lores *Itihāsaveda* and *Purāṇaveda* from which these two *vyāhṛti-s* came are not from the non-vedic fold. However they might be from the secular or non-ritualistic tradition of that fold.

Now a pertinent question is - How are the *vyāhṛti-s* of the *Atharvaveda* - tradition to the accounted for, as they are traced to the lores, which are not conforming to the strictly Vedic ritual tradition? Some of the lores referred to here are mentioned in the context of the *Pāriplava* in the Horse sacrifice. When the sacrificial horse with its royal encourage had departed from the sacrificial enclosure for the one-year round, the *Pāriplava* cycle of legends started in the sacrificial place and it was made up of mini-cycles, each of ten days. The lores which are mentioned here are *Yajus-veda, Atharvan-veda, Aṅgiras-veda, Sarpavidyā* (lore of snakes), *Devajanavidyā* (lore of demons), *Asuravidyā* (*Māyāveda* i.e. lore of *Asuras*), *Itihāsaveda* (*Itihāsa*-lore), *Purāṇaveda* (*Purāṇa*-lore) and *Sāmaveda* (*Śat-Br.* XII.4.3 6-14). Chakrabarti states the popular *ākhyāna-s* developed in all probability on the periphery of the sacred literature. In the time of the *Śat-Br.*, the Hotṛ priest could draw upon such well known stock of legends for narrating the *Pāriplava*.[5] Everyday the Hotṛ recited some portion of a text or lore. Thus all the Veda-s are mentioned here and so are the different lores. The Veda of the Atharvans and that of the Aṅgiras-es are mentioned separately. The *Āsv.Ś.S* (X.6-7) and the *Śaṅkh.Ś.S* (XVI.1-2) also deal with the *Pāriplava* but the information stated there with slight variations, is based on that from the *Śat.Br.*

When we turn to the *Gop.Br.*, we see that the lores such as *Sarpaveda* (*Sarpavidyā* of the *Śat.Br.*), *Piśācaveda* (*Devajanavidyā* of the *Śat.Br.*) and *Asuraveda* (*Asuravidyā* or *Māyāveda* of the *Śat.Br.*) have attained the status of the Veda-s and hence on the model already existing in the other Vedic ritual-texts, the *Gop.Br.* also states its own *vyāhṛti-s*. However it has to be noted that these *vyāhṛti-s* are found exclusively in the texts following the *Atharvaveda* tradition i.e. the *Gop.Br.* and the *Kauś-Sū* and also in the *Vaitāna Sū.* for the *vyāhṛti Janat*).

The process of collecting material may be from the non-ritualistic and thus secular tradition in the Aryan fold or may be from the non-Aryan fold was going on from early times, so much so that this collected material developed into different lores such as *Sarpaveda, Piśācaveda* and *Asuraveda. Itihāsaveda* and *Purāṇaveda* might not necessarily be from the non-Vedic fold. However they were from the secular tradition of the Vedic fold. By the time of the *Gop.Br.* and the *Kauś.Sū.* these lores attained such a status that those texts could draw from them mystic words, which served as sacred utterances (*vyāhṛti-s*), to bring about the desired result. The older Vedic ritual tradition was replete with such mystic utterances.[6]

## Notes and References

1. *Ait. Br.* I.5

   एतद्वै यज्ञस्य समृद्धं यद् रूपसमृद्धं यत् कर्म क्रियमाणमृगभिवदति।

   *Nir.* I.16

   एतद्वै यज्ञस्य समृद्धं यद् रूपसमृद्धं यत् कर्म क्रियमाणमृग् यजुर्वाभिवदति।

2. Also see Kane P.V., *History of Dharmaśāstra*, Vol. I pt. i., Poona, 1968, p. 23, n. 60.
3. Bloomfield M., *The Atharvaveda*, Strassburg, 1899, p. 108, n.9.
4. Ibid.
5. Chakrabarti Samiran Chandra, "A Study of the Pāriplava", *Indo-Iranian Journal* 32, Kluwer Academic Publishers, Netherlands, 1989, p. 262.
6. For more information see Mrs. Dange S.S., "Some Mystic Utterances in the Vedic Ritual Tradition", *Śruticintāmaṇiḥ* (*Dr. C.G. Kashikar Fel. Vol.*), PUne, 1994, pp 36-42. also Mrs. Dange S.S., *Aspects of Speech in Vedic Ritual Tradition* (in press to be published shortly from Delhi), Chapter on "Mystic Utterances".

## 10

# THE ĀTHARVAṆIC TRADITION AND THE ĀŚVALĀYANAGṚHYASŪTRA

***Sulok Sundar Mohanty***

1.0 The contribution of the Atharvaṇic traditon to the development of domestic ceremonies[1] needs to be studied seriously. The vast potential of the mantras of the *Atharvaveda* (*AV*) to influence the domestic rituals has been gainfully noticed.[2] Different hymns of the *AV* have also been identified for their application at times with *Ūha* "modification" in different domestic ceremonies including the *vivāha*, the *garbhādhāna*, the *puṁsavana* the *caula* and the *godāna* and rites like *aṣṭakā* etc.[3] All these indicate the antiquity of some of the ceremonies. Nevertheless, the problem of tracing the earlier source of these ceremonies still betrays any satisfactory answer despite many efforts in this direction. Attempts to trace reference to the *Gṛhya-Brāhmaṇa* - a parallel work of the *Brāhmaṇa* texts of the solemn rites notwithstanding, no authentic text on similar line is so far in sight.[4]

1.1 The *Kauśikasūtra* (*Kaus*) which records the rites in the Atharvaṇic tradition has two aspects, as *Bloomfield* observes, the *Atharva Sūtra* and the *Gṛhya Sūtra* (*GS*).[5] The traditional distinction of the *trayī* "the three (Vedas)" on the one hand and the *AV* on the other percolates down to their *GS*s and the *Kaus*.

1.2 The general agreements of the *GS*s indicate the popularity of several aspects of the domestic ceremonies in an early period. On the basis of this, some scholars are tempeted to presume *Ur-Gṛhya Sūtra* which, they believe, is non-existent at present.[6] While there is no sufficient strength on this supposition, there is a general observation that *GS*s belonging to the same Veda or popular in a particular region maintain a high degree of agreement as distinguished from others.[7] Their differences are observed in the minute details of the ceremonies and in the texts of the mantras they prescribe. Indeed, these differences go on to substantiate their status as separate domestic schools. Due to the tendency to imitate and simplify the ritual practices, some of these differences got diluted in the later period but never to an extent that they cannot be discerned.

1.3 The *ĀGS* is considered as one of the earliest *GS*s.[8] It is characterised by a compact style of presentation. The procedures of different rituals, generally speaking are rather simple. Nevertheless, a careful study reveals many peculiarities of the *ĀGS* which are not attested in many other *GS*s. Hence leaving aside the endeavour of searching who borrowed from whom, with the help of nebulous evidences, an attempt is made below to discuss those rites in the *ĀGS* which is not prescribed in most of the *GS*s but are found with similar prescriptions in the *Kaus.*

2.0 According to most of the *GS*s, the proper time to solemnize the marriage ceremony is when the sun is in the northern course, the moon in its brighter half and under an auspicious *nakṣatra.* Specific *nakṣatras* like Svātī, Mṛgaśirā and Rohiṇī are also mentioned as auspicious.[9] Perhaps it was believed that a marriage performed in an auspicious moment broguth home the best results. Few *GS*s including the *ĀGS,* however, prescribe a much wider time limit which is also found in the *Kaus.* Hence, these texts not only hope for the best results, they side by side realise the difficulty of over specification which no doubt creates practical difficulty. The

*ĀPGS* (1.2.12-13) prescribes no spcification except to avoid the season of Śiśira and the two months of Āṣāḍha. The *BhGS* (1.12) and the *Kaus* (XXV.1-5) only exclude it under the Citrā Nakṣatra. The *BGS* (I.1.18-19) and the *ĀGS* (1.4.2) allow no restriction in performing marriage at any time of the year.

2.1 The *Puṁsavana* "(the ceremony for) delivering a male child is prescribed in a number of *GS*s. The *ĀGS* (I.13.1-4) mentions that it is performed during the third month of pregnancy (at a time) under the Tiṣyā Nakṣatra. Previously, i.e. on the previous night according to the commentator Nārāyaṇa, the wife observes fasting. On the day of the ceremony the husband feeds hers two Māṣas the Yava dropped in curd (prepared from the milk) of a cow having a calf of its own colour and asks her as she carries these in the hollow of her hand "What do you drink?" 'What do you drink?" She replies "birth of a male (child)". These activities are repeated thrice. In this ceremony the *JGS* I.5, the *SatGS* (XX.1.7), the *VaiGS* (III.11), the *ĀgGS* (III.1.1) also prescribe that the wife should swallow curd but the specification of the curd mentioned in the *ĀGS* is not found in any other *GS*. Further this specification is not mentioned on the other rites of the *ĀGS* where partaking of curd is prescribed. According to the *ĀGS* (I.8.9) as the newly married couple reach their house, they perform a sacrifice in the *gṛhapaveśanīya* rite. Then the bridegroom partakes curd and feeds a portion of it to the bride as an option to smearing a portion of *ājya*, a part of which had been used in the sacrifice. Curd is also prescribed for preparation of Madhuparka (i.e. honey-mixture) which is offered to special guests like Ṛtvigs, Śnātakas and Kings etc. (*ĀGS* I.24.1-5). The significance of giving the two Māṣas and a Yava at each swallowing in the *puṁsavana* is that it symbolizes the male genital organ.[10] When it is specified that the curd should be swallowed along with these substances, perhaps, it was intended that these two Māṣas and a Yava would develop the embryo as a male child. The specification of curd in the *ĀGS* is significant because the cow, whose milk is used in the preparation of the curd, had successfully transmitted its colour to its calf. It is perhaps believed that the pregnant mother would face no difficulty in transmitting the masculine attributes characterised by the two māṣas and ayava as she devours these substances along with the specified curd. This also explains why Sūtrakāra has not prescribed such a curd in the *gṛhapraveśanīya* rite and the *Madhuparka*. Indeed, on both these occasions no such transmission is intended. It is interesting to note that a similar prescription is mentioned in the *Kaus* (XXX.4) in the *puṁsavana*. According to it, the milk of a cow, 'having a calf of its own colour' should be poured into a goblet containing powders of *vrīhi* and *yava*. Then the whole substance should be instilled into the (right) nostril of the wife.

2.2 Haircutting as a rite is prescribed in the *dīkṣā* 'initiation' of the solemn ceremonies. It is also prescribed in the *vivāha* "marriage" the *godāna* "the first shaving" and the *caula* "tonsure" in the domestic ceremonies.[11] The exact side of the head from which haircutting is made for the child in the *caula*, an agreement is observed in the *Kaus* (1.III.20-23) on the one hand and the *BhGS* and the *GS*s of the *RV* (cf. *ĀGS* I.17.6-14), *ŚGS* (I.28.9.17), *KauGS* (I.18.8-15) on the other. While there are different specifications or no specification in other *GS*s, according to these texts haircutting is restricted only on the left and right side of the head. The mythological haircutting of Soma, Bṛhaspati, Varuṇa and Indra by Dhātṛ and Savitṛ, so frequently mentioned in the *GS*s are also mentioned in the *Kaus* (1.III.13, 17-20, 1 IV.7,8) and the *AV* (VI.108). It is also noticed that the mantras employed in these ceremonies are traced with or without variants to the *AV*[12]. Hence, it is clear that the Atharvaṇic tradition offered a strong impetus to the development of these ceremonies.

2.3 It is further observed that the *GS*s of the *RV* and the *SV* prescribe that four pots containing *vrīhi, yava, māṣa* and *tila* are placed near the fire used for sacrifice in the *caula* ceremony. Although the *ŚGS* and the *GGS* mention that these pots are given to the barber at the end of the ceremony,[13] it remains to be explained why these pots are placed near the fire before the commencement of the sacrifice. The *Kaus* (I III.2) prescribes that pacifying herbs and new water pitcher (*śāntā oṣadhirnavamudakumbhaṁl*) are to be placed in the *godāana* and *caula* ceremonies. According to the *Atharvāṇiya paddhati* (fn.11) *vrīhi* and *yava* should be placed along with *Śamī* leaves etc. According to the *AV* (*Śau Saṁ* VIII.2.18 and *Paip Saṁ* XVI.4.8) placing of *vrīhi* and *yava* helps to ward off Yakṣman. Just as *Kaus* (loc.cit) mentions that the water pitcher should be new, the *ĀGS* specifies that the pots containing these four substances should be new. Hence, it seems that the placing of these pots before hair cutting in the *caula* and the *godāna* is intended to remove something evil from the person from whom these ceremonies were performed.

2.4 Disposal of the cut out hair in the *caula* and the *godāna* is also a matter of concern for the *GS*s. Perhaps it is due to the taboo connected with it.[14] According to the *ĀPGS* (VI.16.9) the razor used in hair cutting should be washed. The *ĀGS* (I.17.11) prescribes that it should be wiped. The *Kaus* (III.19) prescribed both these practices - wipping and washing before hair cutting commences.

2.5 In connection with the rites at the cremation, the *ĀGS* (IV.2.10) mentions that after the deadbody reaches the place of cremation, the performer walks three times around the place with his left side turned towards the corpse. Then he sprinkles water on it with the help of a *Śamī* branch. The *Kaus* (IXXX.42) narrating this rite prescribes sprinkling with the help of a Kāmpila branch.

2.6 Rites to avert danger at the time of journey are prescribed in the *ĀGS* (III.7.10, III.9-11) and the *Kaus* (I.1).

2.7 A sacrifice to Vāstospati "the presiding deity of the house" is prescribed for the householder when he enters into his newly built house according to the *Kaus* (xliii. 13), the *ĀGs* (ii.9.9), the *PGS* (iii.5.18) and the *ŚGS* (iii.4). Excluding the

SGS all these texts prescribe that Brāhmaṇas are fed at the end of the ceremony.

2.8 In the *ĀGS* (iii.2.1ff.) a rite is prescribed for a king who want to attain victory in a battle. Along with specific mantras, Sūtrakāra prescribes that the Purohita offers a coat of mail to the king, ties a piece of leather on his arm as a protection against the arrow and gives a bow and quiver. Similarly, the *Kaus* (i.13, i-16, i-26) narrating this rite with recitation of different mantras mentions the means to stall the progress of the enemy. It also prescribes that the Purohita should offer musical instruments to the musicians who sing heroic songs. He tries an amulet on the hand of the warrior and offers him a coat of mail to wear.

3. *Conclusion* : To sum up, the resemblances of the *Kaus* with the *AGS* in the above aspects of the rituals, also indicate the isolation of the *ĀGS* in the above aspects of the rituals, also indicate the isolation of the *ĀGS* from several other *GSs* which are included in the *trayī*. In the details dicussed, it is seen that the domestic school of Āśvalāyana is closer to the Atharvaṇic tradition which is best preserved in the *Kaus*. It seems that different domestic schools turned now and then tothe Atharvaṇic tradition to enrich their distinction as separate schools. This is clear at least in case of the *ĀGS*.

## Notes and References

(For abbreviations see *Dhadekar's Vedic Bibliography*)

1. Ram Gopal, *India of the Vedic Kalpasūtras*, 2nd Edn. Motilal Banarasidass, Delhi 1982, pp. 14-17.
2. Cf. B.C. *Some Atharvanic Portions in the gṛhyasūtras*, thesis, BOnn, 1927 p. 17 opines that the rites were originally atharvanic in their character but see S.S. *Bahulkar* "The Gṛhya-Ritual Vis-a-Vis Atharvanic Traditions" *proceeding of 27th AIOC* Kurukshetra University, 1974, pp. 191-208, He believes that there was some common stock which was utilised by different vedic schools on the one hand and the Atharvaṇic tradition on the other.

3. Krishna *Lal, Gṛhya Mantra Aur Unka Viniyoga* (Hindi), National Publishing House, Delhi, 1970, 213, 214, 235, 237, 238 passim.
4. A *Hillebrandt, Rituallitteratur,* Strassburg, 1897, p.23.
5. M. *Bloomfielf, Kauśika-Sūtra* (ed), JAOS, Vol. XIV, New Heaven, 1886, XXI.
6. J. *Gonda, A History of Indian Literature* Fasc.2, Otto Harrassowitz, Wiesbaden, 1977, p.552.
7. Gopal, *op. cit.,* pp.32-37.
8. *Ibid,* pp.68-92
9. *Ibid,* pp.256-260.
10. Nārāyaṇa on the *ĀGS* i.13.2: *aṇḍarūpeṇa māṣau dadyāt// śiśnarūpeṇa yavam// tathādṛstatvāt//*
11. J. *Gonda* "Treatment of Haircutting in the Gṛhya Sūtras" *Rtam* x (i-ii), Lucknow 1978-79.
12. *Ibid, Lal, Op.cit,* pp. 235ff., *Bahulkar, op.cit.,* pp.199-201.
13. *ŚGS* i.28.6, *GGS* ii.9.6, JGS i ii.
14. S.S. *Mohanty, Ceremony for child in the Āśvalāyana School,* thesis, Poona, 1984, pp.108-109.

# 11

# THE *DEVAYAJANA*

***P.C. Sahoo***

## Introduction

Vedic sacrifices are complicated rituals. Apart from different material objects, manual activities and oral functions like utterrances, recitations and chantings etc. which are mostly required for performance, there is a need of suitable place for the same. As the sacrifices cannot be performed anywhere and everywhere, there are discussions in the ritual texts for the selection of a place for sacrificing to the gods. This place, in ritual terms, is known as *devayajana,* lit. where the gods are worshipped.[1]

This term *devayajana* can also stand for any means of sacrificing to the gods[2] such as water (*devayajanaḥ, AV* 10.5.21), ghee or any other oblation material (*devayajanam, AV* 12.2.42; *VS* 1.31; *ŚB* 1.3.2.17), each (*devayajanī, Vs* 1.25; *TS* 1.1.9.1) and in that case, normally, it becomes an objective of the respective means of sacrifice. When it means either the act of worship itself[3] or the place of worshipping to the gods it remains as a noun. Present discussion on *dyvayajana* is restricted to the place of worship only. There are many sacrifices found in the ritual texts and grouped into three main categories namely *Iṣṭi, Paśu* and *Soma*. Hence, *devayajana* technically means a place for any sacrifice (as it stands for the place of new and Full Moon sacrifice in *TS* 1.1.9.11; *KS* 1.9; *ŚB* 1.2.4.17 etc.) Selection of a *devayajana* is very important with regard to a *Soma*-sacrifice. Because, a Soma-sacrifice, being more complicated, includes other types of sacrifices (*iṣṭi* and *paśu*). Comparatively, a bigger piece of land is require for the performance of a Soma sacrifice than any sacrifice of *iṣṭi* or *paśu* categories. It is to be ointed out at the outset of the discussion that *devayajana* is not only *Vedi* or altar but something more than that. The surrounding area of the *vedi* can be taken by the term *devayajana.* In other words, it is a peice of open natural land inside which the altar is constructed and offerings are made to the gods.

## In praise of devayajana

The piece of worship is highly praised in the Veidc texts. It is the self in itself (*Gop B* 1.2.14) and identified with the sacrifice in its entirety (*MS* 8.8.3). It is thought to be as excellent as the right hand concernig all activities of religious merit (*Ṣaḍ VB* 2.10.22). In *TS* (6.2.9.3) and AB (1.3.3.2) *devayajana* is said to be the height of the earth[4]. And it is also considered as the head of the earth[5] (*TS* 6.1.8.2; *MS* 3.7.6; *KS* 24.4).

Showing the importance of *devayajana* a story is narrated in *AB* 4.27 (19.5) according to which the place of divine worship basically belongs to the earth. As a figt it was given to the heaven by the earth and was placed on the moon. That *devayajana,* one can see in the form of black spots on the moon. Another similarly story is given in *JB* (1.145) but the text does not identify the *devayajana* with the black-spots on the moon. Whereas another story found in *ŚB* (1.2.5.18) suggests that the gods for their own safety, while contesting with the demons, removed the imperishable place of worship from the earth to the moon. That is identified with the black-spots on the moon. Hence, the theologians say that in the moon is the place of worship for the earth. It is difficult to find out any significance (ritual or others) in the identification of *devayajana* with the black-spots on the moon.

## Begging for a *devayajana*

It is customary on the part of a sacrificer to beg for place of sacrifice from the king of the land (if he himself is not the king) (*AB.* 7.20 (34.2); *ṢaḍVB* 2.10.4; *ĀpŚS* 10.2.9; *HŚS* 10.1; *Vaikh ŚS* 12.3; *BharŚS* 10.33). If the king gives his consent the sacrificer blesses him uttering "may you have a place of sacrifice" (*ṢadVB* 2.10.5; *ĀpŚS* 10.2.10; *HŚS* 10.1; *Vaikh ŚS* 12.3). In case the king refuses to give, the sacarificer utters a curse on the king - "I annihilate you in that place of sacrifice which I know" (*ṢaḍVB* 2.10.6; *ĀpŚS* 10.2.10; *HŚS* 10.1; *VaikhŚS* 12.3). How the sacrificer is going to cause harm on the non-giver-king is explained in *Ṣaḍ VB* 2.10.7; *Agni, Pṛthvī, āpaḥ* and *śraddhā* each one of these is said to be the sacrificer's *devayajana.* In all these places of sacrifice he annihilates the king and cause him to be tormented in a super human way. Further, each one of the officiating priests of the sacrificer also utters cursing formulas on the non-giver-king separately and there by they suppose to make the king deprive of his mind, speech, life breath, eyes, soul, offsprings, limbs etc. At last they all the living beings[6] (*ĀpŚS* 10.2.11; *HŚS* 10.1; *VaikhŚS* 12.3).

After cursing the king and coming back, the sacrificer should beg a *devayajana* from his own priests whom he has already chosen (*Ṣaḍ VB* 2.10.8-9; *HŚS* 10.1). he utters formulas addressing different priests and identifies them with different divine beings. Thus at the Hotṛ priest the utters - "My hotṛ priest is fire, he should give me a place of sacrifice, O Hotā, give me a place of sacrifice". He utters similar and separate formuals at the Adhvaryu, Brahman, Udgātṛ, Sadasya, Hotrakas and Camasādhvaryus identifying themwith sun, moon rain, sky, waters, and rays resepctively. There is an injuction to utter the first portions of the formulas silently or in a lower voice (*Upāṁśu*) as these portions are thoguht to be addressed at the divine preists like Agni, Āditya etc. The concluding portions "O Hotā, give me a place of sacrifice", and accordingly in each formula are to be uttered at the human priests of the sacrificer and therefore, these are to be to uttered in a (comparatively) louder voice.

According to some of the texts if the sacrificer himself is the kig then he has to beg from his priests a place of sacrifice (*ĀpŚS* 10.3.1; *VaikhŚS* 12.3). To Hotā he asks uttering a formula - "Fire is the Hotṛ, Sadasya and Hotrakas he utters similar formulas identifying them with sun, moon, rains, sky and waters respectively and begs a sacrificial place from each of them[7].

Elsewhere it is mentioned that the sacrificer - king need not beg a place from any human being nor from any of his priests. He should beg the same from the divine lordly power (*daivam kṣatram*). The Sun is considered as the divine lordly power as it is the overlord of all these beings. Therefore at the forenoon of the day in which the sacrificer goes for consecration ceremony he should revere the Sun uttering - "This is the best of lights, the highest light, O god Savitṛ, give me a place of sacrifice for sacrifice to the gods." Being asked like this as he (the Sun) goes on his upward coure it is to be understood that the Sun Approves it saying - "yes, I give it" *AB* 7. 20 (34.2)..

Seeking the permission or begging a sacrificial place from a god is also found in other ritual texts and in context of some other sacrifices. For example, in context of the sixty-one day sacrificial session a story found in the *TMB* (24.18.2) through which a prescription is made to offer a libation to the Lord Varuṇa and simultaneusly he is requeted to give a place for sacrifice. Once the Vrātyas desiring to hold a sacrificail session consecrated themselves without having begged of king Varuṇa a place for sacrifice. King Varuṇa cursed them saying -- "I preclude you from a share in the sacrifice. You shall not know the path leading to the gods" During that period there was neither juice in the herbs, nor butter the milk, nor leaves on the trees. Therefore, those who want to undertake a sacrificail session should offer a libation in the *gārhapatya* fire with the formula - "God Varuṇa, give us a place of divine worship, *svāhā*'. Similarly, in context of pilling the *gārhapatya* fire altar inside the ritual of fire building ceremony the priest has to utter a formula" Go hence -- etc". (*TS* 4.2.4.1) a part of which is -- "Yama has given the resting place of earth (to us or to the sacrificer). While explaining the formula it is said in *TS* 5.2.3.1; *MS* 3.2.3; *KS* 20.1, that Yama holds the over lordship of the whole earth. He, who without asking from Yama a place of it for divine sacrifice piles upfire, is piling it for Yama (the god of death). By uttering the formula the priest is supposed to fix the sacrificer on the place, there by the sacrificer having asked from Yama a place of it for divine sacrifice piles the fire for himself.

## Begging not compulsory

There is found an option to the practice of begging for the place of sacrifice in the ritual texts. It is not altogether obligatory on the part of a sacrificer to beg a piece of land either from a king or from his priests. Instead of begging the may simply utter a prayer to some divinities[8] (*ĀpŚS* 10.13.2-3; *VaikhŚS* 12.3). The prayer formula given in *TB* (3,7.7.1), is - "O keeping as under (*Vāyu*), look at this O heaven, look at this, the pleasant abode is very admirable, the highest order which is said to be immortal. The most excellent sun shines with his eyes upon the heaven and earth of which the gods are the children".

It is implied from the above discussion that a sacrificer other than the King himself if selects a public place for his sacrifice then he has to take permission from the king of the land. If the king refuses he has to request any othr king (as is found in the *Vaikh ŚS* 12.3) or any land-lord for giving him a piece of land. In case he finds a suitable place for *devayajana* inside his own privatelands, then there is no need to ask anyking. He may, as a formality, beg from his priest and pray to the divinities or may only pray to the divinities. If the king himself is the sacrificer then he has to consult his priests only for selection of a *devayajana* and before occupying the same he may or may not formally beg from his priests but must pray to the divinites. So far the praying is concerned the ritualists differ in instructing different gods to be prayed.

## Selection

Selection of a *devayajana* involves many interesting points. there are some general characteristic prescribed for the selection of a *devayajana* which are considered to be obligatory and in this respect one has to avoid some unwanted conditions of the place in order to keep away some anticipatory calamities from the sacrificer. For any special desire of a sacrificer or (sometimes) of his priests somespecial characteristics of the same are required. Moreover, the sacrificer's social status, and mental conditions, at times, cause special types of *devaayajana* to be prescribed. In this process one come across may peculiar names of the sacrificial places mentioned in the ritual texts.

So far the obligatory characteristics of a *devayajana* are concerned it must be the highest piece of land in that region or in the surrounding area there must not be any other place higher than the *devayajana* (*ŚB* 3.1.1.1; *ṢaḍVB* 2.10.11; *KŚS* 7.1.11; *VaikhŚS* 12.4; *LŚS* 1.1.17; *DṁS* 1.11.18). If any other higher ground remains near by it will cause the sacrificer to become lower while sacrificing (*ŚB* 3.1.1.1). The ground should be level, firm and it should incline towards east or north or northeast corner (*ŚB*. 3.1.1.2; *GopB* 1.2.11; *HŚS* 10.1; *Vaikh ŚS* 12.4; *KŚS* 7.1.11-13) so that the water should flow (if it rains) to the pit (*ṢaḍVB* 2.10.11. *BaudhŚS* 25.5). It should be full of medicinal plants and grasses (*ṢaVB* 2.10.11; *BaudhŚ* 25.5; *HŚS* 10.1; *Vaikh ŚS* 12.4; *LŚ* 1.1.14; *DŚS* 1.1.14, should have a water place in front (*GopB* 1.2.14; *Baudh ŚS* 25.5; *LŚS* 1.1.15; *DŚS* 1.15), have a mountain or a river or a pool or a main road or a big tree towards its east (*GopB*. 2.14; *LŚS* 1.1.16; *DŚS* 1.11.17) and the land should be pure, should have pure plants, should have water flowing round at the right side, should contain white or yellow soil, should beliked by gods and brahmins and distinguished by auspicious marks ( *Vaikh ŚS* 2.4).

The land should not contain saline soil (*Ṣaḍ VB* 2.10.11; *BaudhŚS* 25.5; *HŚS* 01.1; *VaikhŚS* 2.4) and big stones ( *Vaikh ŚS* 12.4). It should not have big trees (*LŚS* 1.1.114; *DŚS* 1.114) and hill (*Baudh ŚS* 25.5; *Vaikh ŚS* 12.4), cracks (*HŚS* 10.1; *Baudh ŚS* 25.5; *VaikhŚS* 12.4)., holes (*BaudhŚS* 25.5) and it should not be either fissured or barren or vitiated (by the vicinity of cremation ground etc.) (*Baudh ŚS* 25.15; *HŚS* 10.1). To the east of the ground there must not be enough place for another sacrifice (*Ṣaḍ VB* 2.01.12; *ŚB* 3.1.3; *GopB* 1.2.4; *Baudh ŚS* 25.5; *BhārŚS* 01.3.4; *ĀpŚS* 01.20.10; *KŚS* 7.2; *VaikhŚS* 12.4; *HŚS* 01.; *LŚS* 1.1.18, *DŚS* 1.1.199) or there should not remain as much space to the east as can be covered by the throw of a yoke-pin (*Ṣaḍ VB* 2.10.12; *HŚS* 10.1). If at all any such place remains to the east then it will be in favour of the spiteful enemy of the sacrificer to become lower in the social scale than the sacrificer himself (*ṢaḍVB* 2.10.12). In the other three sides of the *devayajana* (north, south and west) there should be enough space for another sacrifice to be performed (*ŚB* 3.1.1.3; *ṢaḍVB* 2.10.14-16; *HŚS* 10.1; *KŚS* 7.1.12) by which the sacrificer is said to be benefited indifferent ways (*ŚB* 3.1.13; *ṢaḍVB* 2.10.14-16). According to the *MŚS* 2.2.5.12 there should not run a road in between the *devayajana* and a water place nearby.

## Special Dev`ayajana

While considering the social position of a sacrificer the ritualists prescribe a place which is uniformly level and firm for a person who has obtained fortune or prosperity (*gataśrīḥ*) (*MS* 3.8.4; *KS.* 2, *HŚS* 10.1). A person who is caluminated (*abhiśasyamāna*) has to select a place for sacrifice which is beset with the caves or he should perform his sacrifice in a hidden manner inside a forest (*MS* 3.8.4; *ĀpŚs* 110.20.8; *HŚS* 10.1). In case of sacrificer if the priests have doubt with regard to (admitting him to) common meals and marriage[10] then they should make him sacrifice in a distinctly marked place (*vyāvṛtta*), that is the place which slopes to the east of the proposed *āhavanīya* fire place and to the west of the proposed *gārhapatya* fire place (*TS* 6.2.7.4; *MS* 3.8.4).

A *devayajana* is called *āpta* or contiguous of which the eastern part touches a road or its front portion has a pit or cracks so that neither a chariot nor a wagon can go in between. Such a place should be selected for a sacrificer having enemies (*TS* 6.2.6.1-2; *MS* 3.8.4; *KS* 25.3). The land having three elevated places within is meant for the same sacrificer. These three elevated places should fall in between the proposed *āhavanīya* fire place and *havirdhāna* pandal, *havirdhāna* pandal and *sadas* pandal, *sadas* pandal and *gārhapatya* fire place (*MS* 3.8.4; *KS* 25.2). Still another place is prescribed for a sacrificer having foes which is higher at its southern part (lower towards northern part) (*MS* 3.8.4). This lastly mentioned characteristic is also needed for a normal *devayajana* as discussed earlier (cf. *TS* 2.6.4.3; *ĀpŚs* 10.20.1).

## Optional Devayajana

Whenever a special type of sacrificial place is required in order to meet any special desire of the performers (the sacrificer as well as his priests), it is to be understood as an optional *devayajana* because, it depends on the desire and without desire it is not required. Few examples are given below in this regard. With a desire to have many cattle, a sacrificer should perform his sacrifice in a place where many plants are intertwined. The plants are considered to be (the form of) cattle and the sacrificer sacrificing on such a place is supposed to obtain the cattle (*TS* 6.2.6.3; *MS* 3.8.4; *KS* 25.2). It is to be marked that the same type of *devayajana* is mentioned elsewhere as a normal type of *devayajana* which is to be selected without any special desire (*Ṣaḍ VB* 2.10.11; *Baudh ŚS* 25.5; *HŚS* 10.1). In order to meet the same desire another ground having one elevated place within is prescribed in *TS* 6.2.6.2 and that elevated place is said to fall in between the proposed *sadas* pandal and *havirdhāna*[11]. Desiring support one has to select a place which is firm (*pratiṣṭita*) (*TS* 6.2.6.3) and desiring wealth or fortune one should sacrifice in an artificial ground (*kārya*, *TS* 6.2.6.4). Who desires prosperity both in this life and next he is instructed to select a place that is sloping to the east as well as lower to the north (*MS* 3.8.4; *KS* 25.2). If one wants to shine among gods and human beings one should perform his sacrifice on an uniformly elevated place (*sthala*) (*MS* 3.8.4., *ĀpŚs* 10.20.9). Such a *devayajana* is known by the *prakāśaḥ* (shining one) in *MS* (3.8.4). Desiring heaven a sacrificer should select a *devayajana* containing three elevated places and these elevated places should fall in between *āhavanīya* and *havirdhāna, havirdhāna* and *sadas, sadas* and *gārhapatya* (*TS* 6.2.6.2-3). Where as according to *MS* (3.8.4) and *KS* (25.2) there should be only one elevated place in between the proposed *sadas* and *havirdhāna*. If one desires that higher sacrifice should condescend to him one has to select a ground to the north of which another ground fit for sacrificing would be found. This ground is called by the term '*uttarāvat*' (*MS* 3.8.4 and cf. *Ṣaḍ VB* 2.10.16). If the sacrificer desires (more) sacrifice then he should perform on a land that inclines towards the north-east (*KS* 25.2 and *ŚṁS* 5.2.2). It is needless to mention that this characteristic of a land is also prescribed in context of a normal *devayajana* (see *Ṣaḍ VB* 2.10.20; and *ŚB* 3.1.1.2 etc.)

A *devayajana* is called by the name *purohavis* (see *TS* 6.2.6.1; *MS* 3.8.4; *BhārŚs* 10.13.6) or *triśukriya* (see *KS* 25.3 and *Ṣaḍ VB* 2.101.17) in which place, while performing a sacrifice, the hotṛ priest at the time of reciting the morning litany (*prātaranuvāka*) can visualise fire (*āhavanīya*) water (river or any water place) and Sun (the rising sun) simultaneously. Such a land is meant for fulfilling different desires. First of all it is found as an obligatory type of *devayajana* in *Ṣaḍ VB* (2.10.17). Secondly, if the sacrificer desires priestly lusture (*brahma varcas*) he should make use of this land (*MS* 3.8.4 and *ŚSS* 5.2.3). Thirdly, if the sacrificer wants higher sacrifice to condescend to him, then he is instructed to perform on such a land (*MS* 3.8.4; *KS* 25.3). And lastly, the priests are advised to make the sacrificer use this land as *devayajana* if, they only wish that higher sacrifice should condescend to their patron-sacrificer (*TS* 6.2.6.1 and *Bhr ŚS* 0.3.6).

Among various desires of the performers of sacrifices some are found to be harmful to the enemy of the sacrificer wants to practise witchcraft against his enemies through the performance of a sacrifice (*abhicaran*) he needs a special type of *devayajana.* One such special *devayajana* is called '*nirvṛkṣa*' wherefrom the trees and plants are rooted out and it is prescribed for a sacrificer who wants to practise *abhicāra* or witchcraft (*MS* 3.8.4; *ĀpŚS* 10.20.607). It is learnt from *HŚS* (10.1) that the ground where from trees and plants are rooted out again and again and to a grate extent that is called at *atipravahya* and is sutable for the practice of *abhicāra.* In context of some optional animal sacrifices (*Kāmyapaśavaḥ*) to be performed with an intention to practise black magic (*abhicāra*) the sacrificial place is prescribed to be an uneven (*viṣama*) ground (*ĀpŪS* 19.16.8). This is in contrast with an even ground normally meant for an obligatory type of *devayajana* (as in discussed earlier). Again for the purpose of withcharft the sacrificial ground is said to be equal with a cremetory (*ṢaḍVB* 2.10.24). The characteristic of a cremetory according to the ritualist is that it should have the just opposite characteristics of a normal type of *devayajana* (*LŚS* 1.1.19 and *DŚS* 1.1.20-211). For example, a ground for cremetory should look beautiful towards west where as for *devayajana* it should look beautiful towards east, the cremetory should slope towards its southwest corner in contrast with a *devayajana* that usually slopes to its north-east corner (*Ṣaḍ VB* 2.101.19, 21). And the ground should be uneven, without grasses and may have big trees inside etc., unlike a sacrificial ground which should be even, full of grasses and without big trees inside (see *LŚS* 1.1.14; *DŚS* 1.1.14).

Sometimes the priests, though appointed by a sacrificer to carry out different ritual activities in his sacrifice, feel dissatisfied with their patron and without his knowledge try to harm him in various ways of the ritual systems. In such situations one of the ways to harm to sacrificer is to select for him a bad *devayajan* so that the sacrificer would suffer. The selection of a bad *devayajana* depends on the desire of the priests in which way they want him to suffer. For example, if the priest simply hates a sacrificer then he should make the sacrificer perform the sacrifice in a barren land which does not have grass or plants at all (*rukṣamalomakam*). By that, the sacrificer will be devoid of his cattle (*KS* 25.2). While desiring to cause the sacrifice of a sacrificer be seized be *Nirṛti* (the goddess of destruction) the priest is instructed to select a *devayajana* which is belived to have been seized by destruction (*nirṛtigṛhīta*). That is a place where there is a bare place of level ground (*TS* 6.2.6.4). Another type of *devayajana* is known as '*vicchinna*' (cut off) where a road runs nearby (touching) the ground. In such a place the preist should make his sacrificer perform the sacrifice if the priest desire to make the sacrificer perform the sacrifice if the priest desire to make the sacrificer deprive of his offspring and cattle (*KS* 25.2). If any priest wants that no more sacrifice should condescend to the sacrificer then he has to select a *parivartma* type of place as the *devayajana* for the sacrificer. Where a road runs in between the sacrifical ground and a water place (nearby) is to be understood by the term *parivartama* (*KS* 25.2; *ĀpŚS* 10.20.11).

It is not going out of the way to mention some peculiar aspects of the *devayajana* meant for a Horse sacrifice. The selection should be made in a holy and famous land lie *puṣkara vanam, gautama vanam, vārānasī* and *kurukṣetra*[12] (*TB* 3.8.1.2 and its commentary by Bhaṭṭabhāskara). In front of the *devayajana* there must be a water-place containing agreeable (neither too cold nor toohot) water suitable for taking bath and which is not liable to dary up (*ĀpŚS* 10.1.3).

According to *BaudhŚS* (15.1), the ground should be very big. The length on each side (of the four sides) should be equal with the distance which a horse can cover in one day's time (*āśvina*) or roughly two *yojana* i.e. sixteen miles (see *BaudhŚS* 26.10). All the trees are to be cut off, all the bristles of grasses are to be removed and the ground should be made level etc. At the middle of the *devayajana* there must be found two natural lakes of holy names, having under streams and not liable to dry up. If such natural lakes are not found then one has to create artificial lakes by digging the ground and filling these with water carried or brought by any means from outside (*Baudh ŚS* 15.1).

## Selection not required

There are some alternatives to the tedious job of searching for a suitable and faultless *devayajana* in accordance with the instruction in the ritual texts. These texts has the provision for the performers of the Vedic sacrifices to start their performance at any type of place provided the appointed priests are well versed in the sacred Vedic lore. These priests are said to be *devayajana* itself (*MS* 3.8.4; *KS* 25.3; *ŚB* 3.1.1.5; *GopB* 1.2.14). In which ever sacricifice the learned preists carry out different priestly functions that sacrifice is considered as being performed in a proper *devayajana* and no failure takes place in the performance (*ŚB* 3.11.1.5; *KŚS* 7.1.13). Also that place where the brahmins are known for their *Brahmatva* is fit for *devayajana* (*GopB* 1.2.11). Or, whichever place the learned brahmins approve that is to be considered as a proper sacrificial place. (*ĀpŚS* 10.20.2; *Vaikh ŚS* 12.4). More interestingly, the sacrificial fee (*dakṣiṇā*) is said to be the *devayajana* (*ĀpŚS* 101.20.4). According to some ritualists if one offers attractive fees to his learned priests then it wil be taken for granted that he is performing a sacricice in a proper place (*ĀpŚS* 10.20.4; *Vaikh ŚS* 12.4).

There is another opinion that the sacred fires consitute a *devayajana* (*MS* 8.8.4). Wherever one sets up the sacred fires and performs sacifice that place is regarded as a proper *devayajan* (*ĀpŚS* 101.20.3). A reference to the opinion of a ritualist namely *Satyayajña* is found in *ŚB* (3.11.4), the whole earth is divine. One an perform sacrifice at any part of the earth after enclosing (consecrating) the place with (the utterance of) a sacrificial formula (*yajus*) and that is considered as a proper sacrifical place. Elsewhere, it is found that *śraddhā* can subsitute the selection of a suitable *devayajana* (*ṢaḍVB* 2.10; *GopB* 1.2.14) and according to *ṢaḍVB* (2.10.25), some ritualists opine that one may sacifice at any place whatsoever, if one possesses the firm confidence in the infallible effect of the rites (*śraddhā*), one obtains the fruits of his sacrifice.

## Conclusion

It is really very important to find out a natural site for divine worship on the part of the performers of Vedic sacrifices. Begging or seeking permission from a king is obligatory only when the *devayajana* is selected from a public land. If it is chosen from a private land or if the king himself is sacrificer then begging becomes a ritual formality. Among the normal characteristics sought for a *devayajana* very fes seem to stand for practical purposes. For example, the ground is required to be inclined towards the north east corner or towards the proposed *cātvāla*-pit so that, if it rains, the wates would flow down to the pit an the entire ground would be free from water or mud making it convenient for the performers to carry out their duties without difficulty. Similarly, a water place is required at the front of the sacrificial ground, for, many a time during their performances the performers need fresh water to be fetched and utilised. Moreover, at the end of a soma sacrifice they need a water place nearby for the performance of the rites of purificatory bath (*avabhṛtha*). If it is already there in front, the performers need not go on a search for a distant water place at the end of the performances. Again the practical purpose is well understood in searching for a ground free from cracks, holes, and hills, stones and big trees which usually create obstacles on the way of easy and quick performances. But other characteristics such as the ground have medicinal plants, it shold be the highest land in the region or there should not be any other ground fit for a *devayajana* in front of the selected ground etc. can be said to stand only for religious purposes. So far the special and optional *devayajana* are concerned it is found that the ritual texts do not have unifirmity in prescribing a particular characteristic for a praticular purpose. Sometimes the characteristics mentioned on the normal category are also prescribed for special or optional purpose. One also finds that some texts at different places prescribe different characteristics of a *devayajana* for one desire. After all, it is the priests who have high handedness in the selection. Wherever they express their satisfaction that place has to be accepted. It is suggestive that if these priests are satisfied with their own share of attractive *dakṣiṇā* they may not insist on every minute details in the prescriptions for a suitable *devayajana.* On the contrary, if they are, somehow, not satisfied with the sacrificer they can go out of their way to select a bad *devayajana* in order to harm him. Apart from all these trials, failures and successes in the process of the selection, there is provision in the texts to uphold the strong faith in the heart of the sacrifice, who, if fails to find out a suitable place as required by the prescriptions or desired by the priests, can set his mind to start performance on any piece of land possessing his heart content *śraddhā* on the infallible effect of his performances. That can lead him to his desired results and keep all unwanted effects away from him.

## Notes and References

1. *devā ijyante asmin*
2. *devā ijyante anenaanayā*
3. *devebhyaḥ yajanam*
4. *varṣma hi etad pṛthivyāḥ*

5. *pṛthivyā hyeṣa mūrddhā yaddevayajanam*
6. *bhūtāni* may here mean theliving being who are under the possession of the king or the five great elements composing his body.
7. In the *Baudh ŚS* 2.2 the formulas differ a litt.e
8. or to the Sun god, according to *BhārŚS.*
9. *Cātvāla,* that is to the north east corner of the great altar.
10. *pātre vā talpe vā,* but in *KS* 25.3 and *KapS* 38.6 it is *udake vā pātre vā vivāhe vā.*
11. but in *MS* 3.8.4 and *KS* 25.2 this ground is meant for desiring heaven.
12. *Kurukṣetra* is well known and many times it is mentioned in the Vedic texts as the most suitable place for divine worship. See *ŚB* 14.1.12; *JB* 2.300, 307.

## 12

# A STUDY OF METAPHORICAL SENSE-DEVELOPMENTS IN THE *ATHARVAVEDA*

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If there is a similarity between two or more than two sense, the word which is denotative of one sense may also come to be used for the other or others also. This process in semantics is known as metaphor. To give a brief account of psychlogical background of metaphor we can say that there are three things in it : (1) the thing we are talking about, (2) the thing to which a comparison is made, and (3) the feature or features they have in common. They may be called tenor, vehicle and ground respectively.[1] Similarity of quality, acitvity or function and nature form the ground for the name of the vehicle to be used for the tenor.

Similarity between the tenor and the vehicle is of two kinds. One is objective and the other emtive. The objective similarity is that in which one object has similarity withtheother. For example a peak of a mountainis called *śṛṅga*, because it resembles or is similar to the horn (= śṛṅga) on the head of an animal. The emotive simlarity is that where a quality or characteristic of one object is similar to that of the other. For instance *madhu* is an Indo-European word for 'honey', but when the vedic sage employs it for the *soma* also, he certainly has in mind the pleasant experience which s simialr to the taste of *madhu.* From the above examples it is clear that istead of explicitly stating that a mountain peak looks like a born of an animal or the*soma* has as pleasant an effect as *madhu,* the tenoris identified with the vehicle.

In the beginning, both the speaker and the liistener are conscious of the metaphorical use of the word, but with the passage of time the use becomes so common that it loses its metaphorical value, or that the metaphorical sense seems to be the orginal one. Thus a permanent change of meaning may take place as a single word comes to be used for more than one object. Metaphor, thus, is a great creative force in language and acts an an efective source of polysemy and synonymy. Not only this, metaphor plays a great part in various fields of linguistics, especially the semantic development. to quote S. Ullmann "Metaphor is closely intertwined with the very texture of human speech as a source of synonymy and olysemy, as an outlet of intense emotions, as a means of filling gaps in vocabulary, and in several other roles"[2]

The imagery of man has expressed itself in a large number of metaphors. They can conveniently be divided into various types. One of the most common types is the Anthropomorphic metaphors. Man has always been in the habit of finding similarities between the object of the outer world and the parts and limb of his own body, his senses and his passions. He has made himself into the yardstick of the universe. Thus he has identified various objects with his bodily limbs and has given them the same names.

The word *mūrdhan* originally means 'the forehead, headin general, skull. It is used in this sense in the *Atharvaveda.* For example : *avā me śatror mūrdhānaṁ viṣvag bhinddhi sahasva ca* (*A V* III. 6.6), 'So do thou break my foeman's head a sunder and overpower him *mūrdhno devasya bṛhataḥ* (*A V.* XIX. 616), 'from the head of the great god'. *yāḥ sīmānaṁ virujanti mūrdhānaṁ pratyarṣaṇīḥ* (*A V.* IX.13.13), 'the penetration stubs of pain which rend *asunder crown and head'* The word is also used in the metaphorical sense 'the highest of first partof anything, top, summit, etc.' For example

: *Mūrdhāhṁ rayīṇāṁ mūrdhā samānānāṁ bhūyāsam* (*AV* XVI. 3.1). 'May I be the head of fiches, the head of my equals.' *ahaṁ surve pitara asya mūrdhan* (*AV.* IV. 30.7)[3] 'One the worlds summit I bring forth the Father.' *divaṁ yaś cakre mūrdhānaṁ tasmai jyeṣṭhāya brahmaṇe namaḥ* (*AV.* X.7.32), 'Be reverence paid to him, who made the sky to be his head;

The words *śīrṣa* also originally have the sense of the head, skull'. For example : *hariṇasya raghuṣyado adhi śīrṣaṇi bheṣajam* (*AV.* III. 7.1). 'On the head of the swift-running gazelle is a remedy.' *keśā naḍā iva vardhantām śīrṣṇas te asitāḥ pari* (*AV.* VI. 137.2,3), 'Le the black locks grow like reeds upon thy head.' *bṛhaspatiḥ prathamaḥ sūryāyaḥ sīrṣe keśāṁ akalpayat* (*AV.* XIV. 1.55), 'Bṛhaspati first prepared the hairs on the head of *Sūryā.*' The word is also used in the metaphorical sense 'the upper part, tip, top (of anything)'. For example : *śīṣṇā śiro 'psasā 'pso ardayannaṁsūn bbhsti haritebhir āsabhiḥ* (*AV.* VI. 49.2)[4]. 'Closely compressing head with head and breast with breast he (Agni) crunches up the tendrils with his yellow jaws'. The word *śīrṣan* is also used in the sense of 'an eminent or illustrious person'.for example *bṛhaspatinā sīrṣṇā tenainaṁ prāśiṣam* (*AV* XI.4.1), 'With Bṛhspati (as) head, here with I have eaten it.'

The word *śiras,* a synonym of *śīrṣan, mūrdhan,* etc. has the similar metaphorical sense-developments. For example : *śiro yajñasya yo vidyāt sa vaśāṁ prati gṛhṇīyāt* (*AV.* X 10.2). 'Who so may know the head of sacrifice, he may accept the cow.' *yatra nāvaprabhraṁśanaṁ yatra hiavataḥ śiraḥ* (*AV.* XIX. 39.8), 'Where is the sinkng of the ship, the summit of the Hill of Snow.' *idaṁ yat preṇyaḥ śiro dattaṁ somena vṛṣṇyam* (*AV.* VI.89.1). This strength that *soma* hath bestowed, the head of her who gladdeneth.'[5]

The word *mukha* 'the mouth, face, countinance' metaphorically came to mean 'the fore part, foremost, head front, etc.' For example : *amotṁvāso mukham odanasya* (*AV.* XII. 3.5), 'a home-woven garment was the mouth of the rice-dish.' *devā vaśām ayācan mukhaṁ kṛtvā brāhmaṇam* (*AV.*

XII. 4.20). 'The gods asked for the cow, having made the Brāhmaṇa their mouth'. *babhreradhvaryo mukham etad* (*A V.* XI.1.31).[6] Wipe off, O serving priest, this face of the bearing one.' *rohito yajñānāṁ mukham* (*A V.* XIII.2.39). 'The ruddy one is the face of the sacrifices.' *madhye hrdasya no gṛhāḥ parācīnā mukhā kṛdhi* (*A V.* VI. 106.2).[7] In the midst of a pool are our houses, turn (O. Agni) thy faces away.'

*Hasta* 'hand' also has metaphorical sense-developments in the *Atharvaveda.* For example : *yenāgnir asyā bhūmyā hastaṁ jagrāha dakṣiṇam* (*Av.* XIV. 1.48). 'Wherewith Agni grasped the right hand of this earth'. *puṇyaṁ pūrvā phalgunyau cātra hastaḥ* (*A V.* XIX. 7.3).[8] My right First Phālgunīs and present *hasta.*

The word *pāda* originally means 'the foot (of men and animals).' For example : *anu tvā hariṇo vṛṣā padbhiścaturbhir akramit* (*A V.* III. 7.2). 'After thee hath the bul-gazelle stridden with his four feet'. In the *Atharvaveda* the sense metaphorically transferred to 'the foot or leg of an inanimate object column, pillar'. For example : *bhagas tatakṣa caturaḥ pādān* (*A V.* XIV. 1.60). '*Bhaga* fashioned the four feet (of the couch).' *tasmai vrātyāyāsandīṁ samabhran. tasyā grīṣmaśca vasantaś ca dv au pādāv āstāṁ śarac ca varṣāś ca dvau* (*A V.* XV. 3.3-4). 'For that Vrātya they brought together a settle. Of it, both sumer and spring were two feet, both autumn and the rains (were) two.

There is no dearth of such figurative passages in the *Atharvaveda* in which the limbs of a sacrificail animal or parts of some other object have been metaphorically attributed to various deities and heavenly, objects. For example : *ajo vā idam agre vyakramata tasyora iyam abhavad dyauḥ pṛṣṭham, antarikṣaṁ madhyaṁ diśaḥ pārśve samudrau kukṣī. Satyaṁ cataṁ ca cakṣuṣī viśvaṁ satyaṁ śraddhā prāṇo virāṭ śiraḥ* (*A V.* IX.5.20-21). 'The goat (=unborn) verily strode out here in the beginning; this (earth) became its breast, the sky its back, the atmosphere its middle, the quarters its (two) sides, the (two) oceans its paunches. Both truth and right its eyes, all truth (and) faith its breath, the *virāj* its head.' *brahmāsya śīrṣaṁ bṛhad asya pṛṣṭaṁ vāmadevyām udaram odanasya, chandāṁsi pakṣau mukham asya satyam* (*AV.* VI.34.1). 'The Brahmn (is) its head the vāmadevya the belly of the rice-mess; the metres are the (two) sides (wings ?); truth its mouth.'[9]

The word *pṛṣṭha,* which originally means 'back' is used in the metaphorical sense 'hinder part of rear of anything' also. For example : (*dharāḥ*) *somyā devīr ghṛtapṛṣṭhā madhu uthaḥ* (*AV.* X. 10.5) a hundred metal dishes, hundred milkers, a lunred metal dishes, a hundred milkers, a lundred guardians upon the back of her; *parvatasya vṛṣabhasya dhi pṛṣṭha navāś caranti saritaḥ purāṇīḥ* (*AV* XII. 2.41). 'Upon the back of the virile mountain the ancient streams go about new'. The words is very frequently used in the sense of 'the upper side, surface, top, vult of heven, etc.' For example : *salilasya pṛṣṭhe* (*AV* X.7.38, IX. 15(10). 9); *divas pṛṣthṁ* (*AV* IV. 14.2, XII. 2.12., XIII 2.37, XVIII.1.61, etc); *nā asya pṛṣṭhe* (*AV.* VII.85.8, IX. 5.10, XVIII 4.14); *pṛṣṭhāt pṛthivyāḥ* (*AV.* IV. 14.3); *bhūmyāḥ pṛṣṭhe* (*AV* V.20.6).

Many reverse as are also seen where the parts of human body are named after the objects in flora.

A good example is the word *skandha.* Its primary form is found as *skandhas* in the *Ṛgveda.* The word originally means 'the branching top or crown of a tree, the trunk of a tree'. For example : *skandhāṁsīva puli śenā vivṛkṇa* (*Ṛv.* I.32.5). 'as trunks of trees what time the axe bath felled them'. *vṛkṣasya skandhaḥ parita iva śākhāḥ* (*AV.* X.7.38) 'as the branches of a tree are supported by its trunk'. The word in the *Atharva-veda* itself is used in the metaphorical sense 'shoulder, upper part of the back or region from the neck to the shoulder joint (in men and animals)'. Some examples are given below : *vajreṇa śataparvaṇā tīkṣṇena kṣurabhṛṣṭinā praskandhan pra śi jahi* (*AV.* XII. 11.5-6). 'Cut down the shoulders and the head with sharp sword edges and hundred edged *vajra' som rājā mastiṣko dyauruttarahanuḥ pṛthiv adharahanuḥ, vidhyuj jihvā maruto dantārevatir grīvāḥ kṛttikāḥ* *skandhā gharmo vahaḥ* (*AV.* IX. 2. 2-3). 'The king *soma* is the forehead, sky is the upper jaw, earth is the lower jaw, lightning is the tongue, Maruts are the teeth, Revatīs are the necks, kṛttikās are the shoulders and gharma is the bearer.'

The word *kakṣa* occurs in the *Ṛgveda* in the sense 'lurking-place, hiding - place', e.g., *kroṣṭā varāhaṁ nir atakta Rakṣāt* (*ṚV.* X.28.4). 'The jackal drives the wild boar from the brush-wood'[10]. This sense is also met with in the *Vājasneyi-Saṁhitā.* For example : *ye kakṣeṣv aghāyayas tāṁs te dadhāmi jambhayoḥ* ( *VS.* XI.79). 'I lay the criminals, lukring in their lairs, between thy jaws.' The word is also met with in the sense 'a forest, wood', e.g. *uruḥ kakṣo na gāṅgyaḥ* (*RV.* VI.45.31). The word occurs in the *Atharva-veda* only once and in the metaphorical sense 'depression between bely and thigh, groin, *you te balāsa tiṣṭhataḥ kakṣe muṣkāv apaśritau* (*AV* VI. 27.2). 'The two testicles tht are thine, O balāsa, laid away in thine groin'[11]

The word *śākhā* primarily means 'a branch', but in the *Atharva-veda* it once occurs in the metaphorical sense 'a ginger' also : *hastābhyāṁ daśa śākhābhyām* (*AV* IV.13.7). 'with two hands, having ten fingers'.[12]

Animal kingdom is also one of the powerful centres of metaphorical expansion and perennial source of imagery.

The word *dhenu* is met metaphorically used in the sense of 'speech' in the *Atharvaveda.* For example : *turīyeṇāmanvata nāma dhenoḥ* (*AV.* VII.1.1). 'They have by the fourth perceived the nature of speech.'[13]

The word *go* 'bull' is met in the metaphorical sense 'sun' or 'moon' : *āyaṁ gauḥ pṛśnir akramīt* (*AV* VI.13.1). 'The spotted bull (i.e. the sun) has come'.[14]

Similarly the word *anaḍuh* is met with in the sense of 'Indra' or 'dharma'. For example : *anaḍvān dādhāra pṛthivim uta dyām anaḍvān dādhārorv antaṛkṣaṁ, aṇaḍvān dādhāra pradiśaḥ ṣaḍ urvīr aṇaḍvān viśvaṁ bhuvnam ā viveśa* (*AV.* 11.1). 'The draft-ox sustains earth and sky; the draft-ox sustains the wide atmosphere; the draft-ox sustains the six wide directions; the draft ox hath entered into all existence.'

The word *vṛṣan* 'bull' is used in the sense of 'chief'. For example : *vṛṣendrasya vṛṣā divo vṛṣā pṛthvyā ayam vṛṣā viśvasya bhūtasya tvaṁ ekavṛṣo bhava* (*AV.* VI.86.1). 'Chief of Indra, chief of heaven, chief of earth is this man, chief of all existence; do thou be sole chief.[15] *vṛṣāsi triṣṭupchandā anu tvārabhe* (*AV.* VI. 48.3). 'A bull art thou, with *triṣṭubh* for metre; I take hold after thee.'[16]

In a verse the word *vyāghra* 'tiger' has been used for child's first two upper teeth: *you vyāghrā avarūḍhau jighatsataḥ pitaraṁ mānt·araṁ ca* (*AV.* VI. 14.1). 'The (two) tigers that, having grown down, desire to devour father and mother.'[17]

The word *kapi* 'monkey' is used metaphorically for 'fire'. For example : *kapir babhasti teja naṁ svaṁ javāyu gaur iva* (*AV.* VI. 49.11). 'The ape gnaws the shaft, as a cow her own after-birth.' Here the metaphor is based on the similarity of colour, i.e. brown.[18]

As in the *Ṛgveda* so in the *Atharva-veda* the word *ahi* is met with in the sense of Vṛtra. For example : *yenodyato vajro 'bhyāyatāhim'* (*AV.* IV. 24.6). 'By whom brandished the thunderbolt went at the dragon.'

The word which originally means 'goat swallower' and is now generally used in the sense of a large serpent' is met in the sense of 'a rivulet of rainy water' which resembles a large serpent in motion. For example : *saṁ vo vantu sudānava utsā ajagarā uta* (*AV.* IV.15.7). 'Let the liberal ones favour you, the fountains and the rivlets.' *Sudānava utsā ajagarā uta* (*AV.* IV.15.9).[19]

Not only animals but their limbs also have been used in metaphorical sense. the word *śṛṅga* primarily means 'horn'. Besides its original sense the word is used metaphorically for 'the flames of fire.' For example : *śīte śṛṅge rakṣobhyo vinikṣe* (*AV* VIII. 3.24). 'He sharpeneth his two horns to gore the demons.' *ye te śṛṅge ajare jātavedaḥ* (*AV* VIII 3.25). 'The two horns that thou hast, O Jātavedas.' *Sahasraśṛṅgo vṛṣabho jātavedas.*' *Sahasraśṛṅgo vṛṣabho jātavedaḥ* (*AV.* XIII1.12). "The thousand horned but Jātavedas." The fore-parts of an amulet made of the herb *śatavāra* are also metaphorically called *śṛṅga*. For example : *hiraṇya śṛṅga ṛṣabhaḥ śatavāro ayaṁ maṇiḥ* (*AV.* XIX. 36.5). 'A golden-horned bull is this amulet of *śatavāra*.'[20] *śṛṅgābhyāṁ rakṣo nudate* (*AV.* XIX. 36.2). 'With its two horns it (=the *śatavāra-maṇi*) thrusts away the demon.'[21]

The *kakud* originally means 'hump of a bull'. Metaphorically it comes to mean 'peak of mountain'. A mountain in the Himalayas is called Trikakud 'having three peaks'. For example : *varṣiṣṭhaḥ parvatānāṁ trikakudan nāma te pitā* (*AV.* IV. 9.8). The higehst of countain,s three peaked by name, is thy father.' It came also to be used metaphorically in the sense 'head, chief'. For example : *samrāḍ asy asurāṇāṁ kakun manuṣyāṇāṁ* (*AV.* VI. 86.3). 'Universal ruler art thou of Asuras, chief of human biengs'.[22] *Varṣman rāṣṭrasya kakudi śrayasva* (*AV.* III. 4.2). 'Rest at the summit of royalty, at the pinnacle.' The word *kakuda* which occurs only once in the *Atharva-veda,* also has the same metaphorical sense; *ūrdhvo bindur ud acarat brahamaṇaḥ kakudād adhi* (*AV.* X.10.19). 'From Brahma's summit there went forth a drop that mounted up on high.'

The word *haṁsa* 'swan' as in the '*Ṛgveda*' so in the '*Athrvaveda*' is metaphorically used for the 'the sun'. For example : *sahasrāhnyaṁ viyatāv asya pakḥau haṁsasya patataḥ svargam* (*AV.* XIII. 2.38; 3.14). 'A thousand days' journey are expanded the wings of him of the Haṁsa flying to heaven.' *ādityam eva te pari vedanti sarve agniṁ dvitīyaṁ trivṛtaṁ ca haṁsam* (*AV.* X.8.17). 'One and all verily, discuss Āditya, the second second Agni, and the three-fold Haṁsa.[23] *rātrī jagad ivānyad dhaṁsāt tenā te vāraye viṣam* (*AV* VI.12.1). 'I ward thy poison off, as night parts all else living from teh sun'. (G.) *ekaṁ pādaṁ not khidati salilād dhaṁsa uccaran* (*AV.* 11.6(4). 21). 'The swan (sun), ascending, does not extract one foot from the sea'.[24]

Similarly the word *śyena,* originally 'hawk, falcon, eagle' is metaphorically used in the sense 'the sun'. For example : *ati dhanvāny at apas tatarda śyeno nṛcakṣā avasāndarśaḥ, taran viśvāny avarā rajāṁsīndreṇa sakhyā śiva ā jagam yāt* (*AV.* VII. 42(41).1). 'Across wastes across waters pen rated the man-beholding falcon, seeing a resting place; passing all the lower spaces, may he come hither, propitious, with Indra as companion.[25] *śyeno nṛcakṣā divyaḥ suparṇaḥ sahasrapāc chatayonir vayodhāḥ* (*AV.* VII.42 (41).2). 'The men beholding falcon, heavenly egle, thousand footed, hundred wombed, vigour-giving'. It is also used in the sense of 'Fire wood of fire laid in the shape of an eagle'. For example: *śyeno 'si gāyatracchandāḥ* (*AV* VI.48.1). 'A falcon art thou, with *gāyatracchandāḥ* (*AV.* VI.48.1). 'A falcon art thou, with *gāyatra* for metre.[26]

The word *suparaṇa* 'possessed of beautiful plumage' when used as a substantive, many a time the metaphorical sense 'the sun'. For example : *uccā patantam aruṇaṁ madhye divas taraṇiṁ bhrājamānam paśyema tvā savitāram* (*AV.* XIII.2.36). 'Flying on high, the red eagle, in the midst of the sky, hastning, shining - may we see thee,whom men call the impeller.' *divas pṛṣṭhe dhāvamānaṁ suparṇam adityāḥ putraṁ nātahkāma upa yāmi bhītaḥ* (*AV.* XIII.2.37). 'To the eagle running on the back of the sky, to the son of Aditi, I, frightened, approach, desiring refuge.' *divyaḥ suparṇaḥ sa vīro vy akhyad aditeḥ putro bhuvnāni viśvā* (*AV.* XIII.2.9). 'The hero, heavenly eagle, son of Aditi, hath looked abroad unto all being.'

The word *pakṣa* primarily means 'feather, pimion', e.g. *yathā suparṇa prapatan pakṣau nihanti bhūmyām* (*AV.* VI.8.2). 'As the eagle, flyingforth, beats down his wings upon the earth.' But in the *Ṛgveda* itself it is met in the metaphorical sense 'the flank or side or the half of anything.' IN the *Athrva-veda* besides its original sense it is used in the sense of 'the side of wing of anything.' For example : *bṛhad anyataḥ pakṣa āsīd rathantaram anyataḥ* (*AV.* XIII.3.12).[6] The *bṛhat* was his wing on the one side, *rathantara* on the other.' *chandāṁsi pakṣau mukham asya satyam* (*A V.* IV. 34.1) 'The metres are the two sides, truth its mouth.' *yajñasya pakṣāv ṛṣayaḥ kalpayantaḥ* (*A V.* VIII.9.14). 'and Ṛṣis as they formed both values of worship.' It is also used in the sense of 'a side or wing of a building.' For example : *pakṣāṇāṁ viśvavāre naddhāni vi cṛtāmasi* (*A V.* IX.3.4). 'Of thy sides, O thou that possessest all choice things, we unfasten the tied parts.' *yā dvipakṣā catuṣpakṣā ṣaṭpakṣā yā nimīyate, aṣṭapakṣāṁ daśapakṣāṁ śālāṁ mānasya patnīm agnir garbha ivā śaye* (*A V.* IX.3.21). '(The dwelling) which is fixed with two sides, with four sides, which with six sides - the eight-sided, the ten-sided dweilling, the mistress of the building, Agni lies in like an embryo.'

The word *parṇa* primarily means 'pinion, feather.' This sense is met with in the *Ṛg-Veda* and the other *saṁhitās.* The word developed the metaphorical sense 'a leaf', as it is regarded the plumage of tree. A good example from the *Atharva-veda* is - *himeva parṇā muṣitā vanāni bṛhaspatinā kṛpayad valo gāḥ* (*A V* XX.16.10). 'As trees for foilage robbed by winter, Vala mourned for the cows Bṛhaspati had taken.'

The word *soma* is derived from the root *su* 'to press out extract' and primarily means extract 'juice' and then 'the plant from which the juice was extracted.' On the similarity of hue and pleasantness the word metaphorically came to mean 'moon' also. This sense is very common in the post-Vedic literature, but some scholars are of the opinion that in some passages of the *Ṛg-Veda* and the *Atharva-veda* as we meet this sense.[27] Some good examples from the *Atharva-veda* are : *somo bhaga iva yāmeṣu devaṣu varuṇo yathā* (*A V.* VI.21.2). 'as moon, the lord, amid the wondering stars, as Varuṇa among the gods.'[28] *somenādityā balinaḥ somena pṛthivī mahī,atho nakṣatrāṇām eṣām upasthe soma āhitaḥ* (*A V.* XIV.1.2). 'BY *soma* are the Ādityas strong, by *soma* mighty is the earth. Thus *soma* in the lap of all these constellations hath his home.'[29] *yat tvā soma prapipanti tata ā pyāyase punaḥ* (*A V.* XIV.1.4).

'When, O Soma, they drink thee up, then thou fillest thouself up again.'[30]

In a verse an allusion is made to both the sense of the word - *somaṁ manyate paipivān yat saṁpiṁṣanty oṣadhim, somaṁ yaṁ brahmāṇo vidur na tasyāśnāti pārthivaḥ* (*AV.* XIV.1.3). 'One thinks himself to have drunk *soma* when they crush up on herb; what *soma* the priests know; of that no earthly man partakes.[31] In a verse teh *soma* is expressly said to bethe mon : *somo mā devo muñcatu yam āhuś candramā iti* (*AV.* XI.8.(6).7). 'Le god *soma* free me, whom they call the moon.'

The word *aṁśu* primarily means 'a filament (especially of the *soma* plant)'. For example : *etau grāvṇau sayujā yaṅgdhi carmaṇi carmaṇi nir bhindhi aṁśūn yajamānāya sādhu* (*AV.* XI.1.9). 'Join thou on the hide these two allie stones; split apart the shoots successfully for the sacrificer.' The word emtaphorically or perhaps following the analogous change of the word soma 'juice' to 'the moon' came to mean 'a portion of the moon, ray of the moon'. For example: *somasyāṁśo yndhāṁ pate 'nūno nāma vā asi, anūnaṁ darśa mā kṛdhi prajayā ca dhanena ca* (*AV.* VII. 86 (81).3). ' O portion of the moon, lord of fighters, non-deficient verily are you by name; make me, O first-sight, not deficient, both by progeny and by riches.'[32] *yaṁ devā aṁśum āpyāyanti yam akṣitam akṣitā bhakṣayanti* (*AV.* VII.86 (81).6) 'That portion of the moon which the gods fill up, which, unexhausted, they fee upon unexhausted.'[33] *mūrdhno devasya bṛhato aṁśavaḥ sapta saptatīḥ, rājñaḥ somasyājāyanta jātasya puruṣād adhi* (*AV.* XIX.6.16). 'Seven times seventy rays were born from the head of the great god, of king *soma,* when born out of Puruṣa.'[34] *ud enaṁ bhago agrabhīd ud enaṁ somo aṁśumān* (*AV.* VIII.1.2). 'The sun has taken him up, the moon rich in rays has taken him up.'[35] The word is used also in the sense 'a ray' in general. For example: *sukhaṁ sūrya rtham aṁśumantaṁ syonaṁ suvahnim adhitiṣtha vājinam* (*AV.* XIII 2.7). 'Mount, O sun, thine easy-running chariot, rich in rays,' pleasant, well-horsed, powerful.'

The word *mūla* primarily means 'a root (of any plant or tree)'. Besides its primary sense the word is used in the metaphorical sense of 'the foot or lowest part or bottom or anything'. For example : *yaḥ kṛtyākṛn mūlakṛt* (*AV.* IV 28.6). 'Who is witchcraft-maker, root-cutter.'[36] *pitṛṇā/ mūlād utthitā vātīkṛtanāśanī* (*AV.* VI.44.3). 'Arisen from the root of the Fathers, an effacer of the *vātīkṛta*,[37] *tredhā mūlaṁ yātudhānasya bṛśca* (*AV.* VIII.3.10). 'The yātudhāna's root destroy thou triply.'[38] *brahmajñaṁ devy aghnya ā mūlād anu saṁ daha* (*AV.* XIII.11.2). 'The Brahman-scather, O divine inviolable one, do thou burn up all the way from the root'. *śṛṅgābhyāṁ rakṣo nudate mūlena yātudhānyaḥ* (*AV.* XIX. 36.2). 'With its two horns it thrusts away the demon, with its root the sorceresses.'[39] *chinadmy asya bandhanaṁ mūlam urvārvā iva* (*AV.* VI. 14.2). 'I cut its bond like the root of a gourd.'[40]

The word *kāṇḍa* orginally means 'a joint' 'but metonymically it came to mean 'a portion between two joints, stalk or stem or a plant (such as a bamboo or reed or cane).' From this it developed the metaphorical sense 'any part, or portion'. For example *tribhiḥ kāṇḍais trīnt svargān arukṣat* (*AV.* XII.3.42). 'With three division it has ascended to three heaven'.[41] *idaṁ prāpam uttamaṁ kāṇḍam asya* (*AV.* XII.3.45). 'I have obtained this highest division of it.'

The word *puṣpa* originally means 'flower of a plant or tree', but in the *Atharva-veda* it is also met with in the metaphorical sense 'the best part, essense, the choicest embodiment of'. For example: *apāṁ tvā puṣpaṁ pṛcchāmi yatra tan māyayā hitam* (*AV.* X.8.34). 'I ask thee where the waters' flower by wondrous magic was placed.[42] *tatrāmṛtasya puṣpaṁ devāḥ kuṣṭham avanvata* (*AV.* V.4.4). 'There the gods won the *kuṣṭha* plant, the blossom of eternal life.' *sindh or garbho 'si vidyutāṁ puṣpam* (*AV.* XIX.44.5). 'Thou art the babe of Sindhu, thou art lightning flower.

The word *phala* primarily means 'fruit of trees'. It metaphorically came to mean 'consequence, effect, result, retribution (good or bad), gain or loss reward or punishment'. Example in the sense of 'gain, profit' are met with in the *Atharva-veda* along with the primary sense : *śunaṁ o astu prapaṇo vikrayaś ca pratipaṇaḥ phalinam mā kṛṇotu* (*AV.* III.15.4). 'Successful for us be bargain and sale; let return-dealing make me fruitful,[43] *akṣāḥ phalavatīṁ dyuvaṁ datta* (*AV.* VII.52 (50) 9.) 'O Akṣas bring me gambling full of gain.' *aviṣiṇīm phala vatīm svadhāṁ irāṁ ca no gṛhe* (*AV.* XIX.31.3). 'Rich in manure, rich in fruit, svadhā and cheer in our house'.[44]

The word *rasa* primarily means 'sap', but metaphorically it is used for 'blood, essence, etc.' Fro example : *yā rasasya haraṇāya jātam ā rebhe tokam attu sā* (*AV.* I.28.3). 'That hat seized on our young to take its blood, let her eat her own child.'[45] *arasas ta iṣo śalyo 'tho te arasaṁ viṣam, utārasasya vṛkṣasya dhanuṣ te arasārasam* (*AV.* IV. 6.6). 'Feeble, O Arrow, is thy shaft, thy poison, toc, hath lost its strength. Made of a worthles tree, thy bow, O feeble one, is impotent.'[46] *maśakasyārasaṁ viṣam* (*AV.* VII.58 (56).3). 'The ineffectual poison of the littel sharply stinging gnat.'[47] *iha puṣṭir iha raa iha sahasrasātamā bhava* (*AV.* III, 28.4). 'Here prosperity, here sap, here be thou best winner of a thousand.'[48]

The word *madhu* originally means 'honey, mead'. In the *Atharvaveda* it is metaphorically used in the sense of 'milk, soma, nectar, etc.' For example : *saṁjagmānā abibhyuṣīr asmin goṣṭhe harīṣiṇīḥ, bibhratīḥ somyaṁ madhu anamīvā upetana* (*AV.* III. 14.3). 'Moving together free from fear, with plenteous droppings in this pen, bearingsweet milk like *soma* come hither, free from all disease.'[49] *tapt gharmo duhyate vām iṣe madhu* (*AV.* VIII.77 (73).1). 'The caldron boils, the mead is milked to be your food.'[50] *gṛbhāya jihvayā madhu* (AV. XX.4.2). 'Take with thy tongue the pleasant drink.'[51] *pibā yathā pratibhṛtasya madhvaḥ* (*AV.* XX.32.2). 'Thou mayest at the feast drink of our offered *soma.*'[52] *girvaṇaḥ pāhi naḥ sutaṁ madhor dhārābhir ijyase* (*AV.* XX.6.6). 'Drink our libation, Lord of hymns, with streams of meath thou art bedewed *tebhir yāhi pathibhiḥ svargaṁ yatrādityā madhu* *bhakṣayanti* (*AV.* XVIII. 4.3). 'By those roads go thou to heaven, where the Ādtyas feed on nectar.'[53]

The word *payas* is derived from the root *pā* 'to drink' and, therefore, originaly has the sense 'any kind of drink, draught, water or milk' In the *Atharvaveda* it is also used metaphorically in the sense of 'essence, desired object'. For example : *payasvatīr oṣadhayaḥ payasvān māmakaṁ vacaḥ* (*AV.* III.24.1). 'Rich in essence are the herbs, rich in essence is my speech.'[54] *vedāhaṁ payasvantaṁ cakāra dhānyaṁ bahu* (*AV.* III.24.2). 'I know him that is rich in beneficial power, abundant has he made our corn.'[55] *sā naḥ sīte payasābhyāvavṛtsva* (*AV.* III.17.9). 'Turn to us, O furrow, with our desired object.'

In India, where cattle-breeding and agriclture have always been the mian professions of people, rain-waters were valued very much among the Aryans. That is why the word *ghṛta* 'clarified butter's metaphorically used for 'rain-waters'. For example: *ād id ghṛtena pṛthivīm vy ūduḥ* (*AV.* IX. 15 10.22). Then, forsooth, with ghee they deluged the earth.[56] *ye kīlālena tarpayatho ye ghṛtena* (*AV.* IV.26.6). 'You who delight in nectar and in fatness'. *ghṛtaṁ duhānā viśvataḥ prapītāḥ* (*AV.* III.116.7). 'yielding fatness, drunk of on all sides'.[57]

The word *kośa* primarily means 'a cask, vessel for holding liquids'. Metaphorically it came to mean 'a receptacle of anything', e.g. *uruḥ kośo vasudhānas tavāyām* (*AV.* XI.2.11). 'Thine is this ample wealth contaning store-house.' It is also used in the sense of 'udder': *kośaṁ duhanti kalaśaṁ caturbilam* (*AV.* XVIII. 4.30). 'They (for their weal) drain out the cask, the beaker, four holed'. It also metaphorically came to be used in the sense of 'cloud'. For example : *mahāntaṁ kośam ud acābhi siñca savidyutaṁ bhavatu vātu vātaḥ* (*AV.* IV. 15.16). 'Lift up the mighty cask and pour down water : let the wind blow, and lightnings flash around us.'[58]

The word *āyudha* originally means 'a weapon'. IN the Atharvaveda it is metaphorically used in the sense of 'an implement'. For example : *devā yajñam ṛtavaḥ kalpayanti havih puroḍāśaṁ sruco yajñāyudhāni* (*AV.* XVIII.4.2). 'The gods, the seasons, arrange the sacrifice, the oblation, the sacrificial cake, the ladles, the implements of sacrifice.'[59] *vaśāyā yajña āyudhaṁ tataś ajāyanta* (*AV.* X.10.18). 'Sacrifice is the weapon of cow, the thought arose from her.'

The word *yoṣit* primarily means 'a girl, maiden, yound woman'. In the *Atharvaveda* it is metaphorically used in the sense of 'freshwaters': *śuddhāḥ pūtā yoṣita yajñiyā imā brahmaṇāṁ hasteṣu prapṛthak sāda yanti* (*AV.* VI. 122.5). 'These cleansed, purified, worshipful maidens 'Seat in separate succession in the hands of the priests.'[60]

Not only the nouns but verbs also are met with in metaphroical sense in the *Atharvaveda.* The root *duh,* for example, originally means 'to milk', but metaphorically it came to mean 'to take advantage of, enjoy, attain the desired object'. There is no dearth of examples in the *Atharvaveda* : *tāṁ savitaḥ satyasavāṁ sucitrām āhaṁ vṛṇe sumatiṁ viśvavārām yām asya kaṇvo aduhat prapīnāṁ sahasradhārām mahiṣo bhagāya* (*AV.* VII. 16 (15).1). 'This favour, O Savitar, of true impulse, very wondrous, having all choice things, do I choose for myself; which of him fullfed, thousand - streamed, Kaṇva the bull milked for Bhaga.'[61] *oṣadhīr eva rathantareṇa devā adhuran vyaco bṛhatā* (*AV* VIII.11.7). 'Herbs did the gods milk (from he) by Rathantara, expansion by Bṛhat.' *sa bhiṣagbhyāṁ maho duhe bhūyobhūyaḥ* (*AV* X.6.12). 'It yields for the two physicians greatness, more and more'.

In the beginning both the speaker and the listner are conscious of the metaphorical use of a word, but with the lapse of time the use becomes so common that it loses its metaphorical value and the metophorical sense seems to be the original one. Thus a permanent change of meaning takes place. Here we see that the metaphorical senses of the words *pakṣa, śṛṅga, madhu, kakud, haṁsa, śyena, phala, mūla, śākhā,* etc. have become permanent and thus have given rise to polysemy, etc.\

## Notes and References

1. cf. Ullmann. S., *Semantics*, p. 213.
2. *Ibid.*, pp. 212-13.
3. *mūrdhan mūrdhani uparibhāge satyaloke* - Sā.
4. *śīrṣṇā śirasā jvālāgreṇa* - Sā.
5. "*preṇī*....... may mean some plant that possesses the power of awaking love.....the head of the *preṇī* was perhaps dried and powdered and administered in food, or in some other way employed in the incantation. " G.
6. *mukham uparipradeśam* - Sā.
7. *mukhā mukhāni jvālārūpāṇi āsyāni* - Sā.
8. *hastaḥ sāvitraḥ* - Sā; "Hand, the thirteenth lunar asterism, identified by some with part of the constellation Corvus" - G.
9. See also *AV.* IX.12.
10. *atigahanadeśāt* - Sā.
11. Whitney following Sāyaṇa renders *kakṣa* by 'armpit', but the sense 'groin' is more appropriate as testicles (*muṣkau*) are related to groin and not arm-pit.
12. *daśa aṅgulayaḥ śākhābhūtā yoyoḥ tādṛśābhyāṁ hastābhyām* - Sā.
13. *vāṅ nāmaitat. vācyavācakayor abhedād vācye vācakaśabdaḥ* - Sāyaṇa. cf. "The cow is *vāk*, voice, speech, especially prayer." G.
14. *gauḥ gamanaṛīlaḥ pṛśniḥ prāṣṭavarṇo vyāptatejā ayaṁ sūryaḥ... sa eva vṛṣṭyudakalarṣaṇasya amṛtasya dohanād gaur ity ucyate* - Sā. cf. "The sun, but the epithet 'spotted' and the number 30 in the 3rd verse point rather to the moon." W.
15. "Chief" literally "bull" foremost, as bull is of the herd - W.
16. *Vṛṣā secanasamartha indraḥ* - Sā.
17. *vyāghrau vyāghravat hiṁsakau* - Sā.
18. *'der braune' the brown - Ludwig; but cf. kam udakaṁ śarīragataṁ rasaṁ pibatīti kapiḥ yadvā kapivad itastataḥ caṅkramaṇaśīlaḥ.....jvālāsamūhaḥ* - Sā.
19. *ajagarasamānākārāḥ* - Sā. "Long fantastic-shaped masses of cloud" - G.

20. *yasyāgraṁ hiraṇyavad avabhāsate sa hiraṇyaśṛṅgaḥ ṛatavārasyāgram evaṁ bhavati* - Sā.

21. *śṛṅ gavad avasthitābhyām agrabhāgābhyām* - Sā.

22. *vṛṣabhasya kakud iva unnataḥ* - Sā.

23. Agni and Hansa also are the names of the sun. The latter is called threefold from his three strides as Viṣṇu or from pervading have firmament and earth - G.

24. *hanti gacchatīhaṁsaḥ jagat-prāṇa bhūḥ sūryaḥ, atha vā hanti gacchati kṛtsnaśarīraṁ vyāpya vartat iti haṁsaḥ prāṇaḥ* - Sā. The sun - G.

25. *śyenaḥ śaṁsanīyagatiḥ sūryaḥ* - Sā. The swift sun, with allusion also to the falcon who brought the soma from heaven.

26. *śyenaḥ śaṁsanīyagatiḥ pakṣiviśeṣaḥ tadvat sīghragamanaḥ. yadvā śyenāareṇa cīyamāno gniḥ śyenaḥ śryate hi - śyenacitaṁ suvargakāmaḥ. śyeno vai vayasāṁ pratiṣṭhaḥ* (Tait. V. 4.11.1). *sa cāgniḥ gāyatra, cchandāḥ, gāyatryās tasya ca prajāpatimukhāt sahotpatteḥ* - Sā. Agni who from his rapid motin in his form of lighting is called the hawk, cf. *RV.* VII.15.4. In the myth of the rape of the clestial Soma by falcon - one of the favourite subjects of the Vedic facts (see *RV.* I.80.2; 93.6; III.43.7; IV.26.4-7; 27.3, 4; IX.72.3) - the falcon represents *agni* who in the form of lightning penentrates the laden thunder-clouds and carries of their heavenly treasure, the ambrosial, life-giving rain." - G.

27. cf. "In post-Vedic mythology and even in a few of the latest hymns of the *Ṛg-veda* [although not in the whole of the a book] as well as sometimes in the *Atharva-veda* and in the *Brāhmaṇas, soma* is identified with the moon." Monier Williams, *Snaskrit-English Dicitionary,* p.1249. also "A large number of scholar agree that even in a few of the latest hymns of the *Ṛg-veda* (in the first and tenth books) *soma* is already identified with the moon." Macdonel, A.A., *Vedic Mythology,* p.112.

28. "The comm. takes..... soma as 'moon' which is doubtless true." - W. cf. "Soma: 'the moon." - G.

29. "In the second line *soma* apparently means 'the moon', but perhaps there is an allusion also to the other sense of the word." - G.

30. "Soma, the moon also, who floats upon the bosom of the air, is watched and guarded by Vāyu." - G.

31. "Know as Soma: know to be the moon, regarded as the food of the gods and the fathers or manes." - G.

32. *he somasyāṁśo somasya saṁpūrṇakalasya candrasya aṁśo aṁśabhūta ekakalāvacchinna śuklapratipadi dṛśamāna candra* - Sā cf. "The *darśa* is the slender crescent of the neew moon when first visible, and here compared with one of the stems or sprouts from which the *soma* is pressed, and which swell up when wetted as the crescent grows. This identificationof the moon and *soma* underlines the comparison." - W.

33. *yam aṁśum ekakalātmakaṁ somaṁ devā āpyāyayanti śuklapakṣe pratidinam ekaikakalāpradānena vardbayanti* - Sā. "The late idea of the subsistence of the gods upon the moon is to be seen in this verse." - W.

34. "The comm. refers to the double character of *soma,* as plant and as moon, and notes that while the Sun's rays are a thousand, those of the moon are four hundred and ninety." - W.

35. cf. "Or aṁśumat means 'rich in rays', *soma* having its secondary sense of 'moon'; both were probably in the author's mind." - W.

36. *vaṁśābhivṛddher mūlaṁ nidānam apatyṁ kṛnatati chainattī mūlakṛt* - Sā.

37. *mūlāt upādānakāraṇāt* - Sā. cf. "thou comest originaloly from the saints in heaven." - G.

38. *mūlam pādapradeśam* - Sā "root; his feet" - G.

39. *mūlena adhaḥpradeśena* - Sā. but cf. "the mention of a 'root' is, of course, an indication (though not a certain one), that a plant is intended." - W.

40. *yathā urvāvāḥ karkaṭyāḥ phalasya paripakvasya vṛntaṁ svayam eva viślisṭaṁ bhavati tadvat.* - Sā.

41. "In three divisions: one for the Gods, one for the Fathers, and one given to the Brāhmaṇas." - G.

42. "The waters, flowers: meaning, apparently, the central point of the universe with reference to the creative power attributed to the waters." - G.

43. *phalinam prabhūtaphalopetam* - Sā,
44. *phalavatīm prakṛtena phalena upetām* - Sā.
45. *rasasya śarīragatāsṛgādirasasya* - Sā.
46. *arasaḥ nirviṣaḥ....arasaṁ rasarahitaṁ nirvīryaṁ....arasasya niḥsārasya* - Sā.
47. *arasaṁ nirvīryam* - Sā.
48. *rasaḥ kṣīrājyādirūpaḥ* - Sā.
49. *madhu madhurasaṁ kṣīram* - Sā.
50. *madhu madhurasopetaṁ madhuvat prīṇanakāri vā payaḥ* - Sā. cf. "The caldron : in which the milk for libation is heated. Meath : *madhu*, The sweet fluid; milk." G.
51. *madhu madhuvat svādutaraṁ somarasam* - Sā.
52. *madhvaḥ priyabhūtasya somasya* - Sā.
53. *madhu madhuvat prītikaram madhuram amṛtam* - Sā.
54. *payaḥ sāraḥ* - Sā "milk : here used in its figurative sense of beneficial virtue or blessing." - G.
55. *payasvantaṁ sāravantaṁ devam* - Sā.
56. *ghṛtena udakena* - Sā.
57. *ghṛtam udakam* - Sā.
58. *kośam meghanāmaitat* - Sā, "cask : or pail, meaning the watery cloud." - G.
59. *āyudhāni pātrāṇi, āyudhavad āyudhāni. yathā yoddhāraḥ āyodhanasādhanaiḥ śastrādibhir dviṣo nighnanti evaṁ yaṣṭāro 'pi etaiḥ sṛugādipātrair yajña vidveṣakāriṇaḥ svopadravakāriṇaś ca pariharantīti āyudhatvopacāraḥ* - Sā.
60. *yoṣitaḥ.....strīrūpāḥ.....apaḥ* - Sā cf. *apo devīr madhumatīr ghṛtaścuto brahmaṇāṁ hasteṣu prapṛthak sādayāmi* - *AV* X.9.27.
61. *sumater gosādṛśyavivakṣayā pīnatvādiviśeṣaṇayogād duhidhātuprayogaḥ* - Sā.

## 13

# THE QUANTITY OF SOUNDS AND SYLLABLES IN THE ATHARVAVEDA

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*Yajan Veer*

A study of Atharvan language tells us, a less treatment of syllablic quantity than the other forms of the word. It was quite justified, because syllabic quantity is not too much different from the syllabic division. Quantity itself is a part and parcel of the division. Most probably the doctrine of syllabic quantity is based on duration. *Ṛg.Pr.*[1] indicated this fact as follows "A short vowel is a short syllable, but a short vowel with a consonant is a long syllable, though it still deserves the designation of a short syllable." According to this rule, then, both *a* and *da* were short syllables, though *da* was a little longer. A long vowel is long syllable, but a long vowel with a consonant is a longer syllable. And 'A short vowel before a consonant-group makes a long syllable."[2] It means in pronouncing the syllable madeup of a consonant + vowel the duration of time required would be greater than the one required for pronouncing a short vowel syllable.

So it is hard fact that the duration is the spring wheel grouping of sounds into *short, long, pluta, pāṇini-Śikṣā*[3] agreed saying like this '*short long* and *overlong* (*pluta*) are determined by the time". From the stand point of duration we can divide the speech into three categories viz. *quick, intermediate* and *slow*. According to *Ṛg Pr.*[4] "quick speech should be used in vedic recitals, intermediate in business and slow during instruction". *Māṇḍūki śikṣā*[5] further adds "in slow speech defects can be easily detected while in quick speech, sounds are indistinct. But a well educated teacher gifted with a good voice may use any of these three forms of speech". After seeing this type of classification, categorically. I can state the intermediate speech is the only practical basis for the definite determination of quantity.

## Quantity of Vowels

The classification of vowels as being made, *short, half-long, long* and *overlong* (*pluta*). It is very interesting to note that the ancient Indian grammarians were fully acquainted with the theory of vowel gradation mentioned by European scholars. Indo-European vowels got various gradations when they form, *subanta, tiṅanta, taddhita* and *kṛdantas.* In German this type of vowel gradation is called *ablaut* and in English it is known as *vowel gradation.* Some Indian phoneticians used *apaśruti* for it. But Ram Gopal, however, does not agree with them. He argued, according to use of Sanskrit language and grammar *apaśruti* never stands for vowel gradation. He used for it a new term *svarāvasthā-vikṛti*[6]. I think which is more appropriate word to signify the meaning of vowel gradation. Sanskrit grammarians described it in a manner, of *guṇa, vṛddhi* and *saṁprasāraṇa.*[7]

Usually the *short, long* and *overlong* (protracted or *pluta*) are described in the vedic language or classical language side by side. Therefore atharvan language is not exception of it. Atharvan language describes the *short-vowel* having single quantity. As in *Av.Pr.*[8] A short vowel has a single mora thus *dadhi* and *madhu.* The treatises like *Ṛg.Pr.*[9] *Vāj.Pr.*[10], *Taitt.Pr.*[11] having the similar views. Pāṇini[12] defined it in the same way also.

About talking a *long vowel,* there is no discordance that it has double quantity; As *Av.Pr.*[13] states, a long vowel is of two moras. And the best example of long vowel we find in the *Atharva veda saṁhitā : Śālā* (IX 3.17). The *Ṛg.Pr.*[14] *Vāj.Pr.*[15] *Taitt.Pr.*[16], define in the same manner and Pāṇini[17] has a corresponding definition.

The *overlong vowel* is known as *pluta.* Giving the etymological explanation of it, on *Taitt. Pr.*[18] the commentator says "like an arrow, is far reaching", presumably from *plu,* to 'jump'. It has three quantity of vowel, according to *Av.Pr.*[19], *over long vowel* (*pluta*) has three moras. For example *idāzm* (*Av* IX.6.18). Here we see the word *idāzm* has three moras. *Ṛg.Pr.*[20] Fixed is the length of *short, long* and *overlonged* vowels by comparing with the sounds of certain birds. *Ṛg.Pr.*[21], *Taitt.*[23] *Pr.* have also the similar ideas. Pāṇini[24] states there are three moras in *pluta.*

As far as the occurrence of *pluta* is concerned to the *Atharvaveda.* It is too rare. It is pronounced in hymn *Av.* (IV. 15,15) twice, twice in *Av.* (IX 6.18) thrice in *AV* (X.2.28); Twice in *AV* (XI.3.26), twice in *AV* (XI.3.27); twice in *Av* (XII 4.42) and twice in *Av.* (XII 5.50) in all, it occurs fifteen times in the whole of the *Atharva Veda saṁhitā.*

## Quantity of Consonants

There is no discordance among the *prātiśākhays Ṛg.Pr.*[25] *Taitt.Pr.*[26], *Vāj.Pr.*[27], the quantity of a consonant is half a mora, but the *Av.Pr.*[28] states it was one mora. According to *Ṛktantra*[29], it was either a mora or half a mora. Because vowel is a continuous sound, so it takes more time than plosive consonant but it is only a difference of view point; then linguistically it is to say, the doctrine of *Av.Pr.* quoted above is more appropriate than the other treatises.

## Notes and References

1. *Rgveda Prātiśākhya* (= *Ṛg.Pr.*) XVIII.20.
2. *Ṛg. Pr.* I, 14 : *Taittirīya Prātiśākhya* (= *Taitt. Pr.*) XII.14.
3. *Pāṇini Śikṣā* (= *Pā Śik*) page (= p) 379.

4. *Ṛg. Pr.* V.20.
5. *Māṇḍuki Śikṣā* (= *Maṇ. Śik*) p. 463.
6. *Vedic Vyākaraṇa* Part I. p. 27.
7. *Pāṇini* (Pā) I. I.13; 45.
8. *Atharva Veda Prātiśākhya* (= *Av.Pr.*) I.59.
9. *Ṛg. Pr.* I.6.
10. *Vājasaneya Prātiśākhya* (= *Vāj. Pr.*) I, 55, 56.
11. *Taitt. Pr.* I.33.
12. *Pā.* I.2.27.
13. *Av. Pr.* I.61.
14. *Ṛg. Pr.* I.6.
15. *Vāj. Pr.* I.57.
16. *Taitt. Pr.* I.35.
17. *Pā* I, 2, 27.
18. *Taitt, Pr.* I. 36.
19. *Av. Pr.* I, 62.
20. *Ṛg. Pr.* XII, 20.
21. *Ṛg. Pr.* I.6.
22. *Vāj. Pr.* I.58.
23. *Taitt. Pr.* I.36.
24. *Pā.* I, 2, 27.
25. *Ṛg. Pr.* I.16.
26. *Taitt. Pr.* I.37.
27. *Vāj Pr.* I.59.
28. *Av. Pr.* I.60.
29. *Ṛktantra* (/*Rkt*) II, 28).

## 14

# *ATHARVAVEDA* AND PĀṆINI

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***Salila Nayak***

Pāṇini was recognised to be such a great grammarian as to receive the epithets *ācārya, bhagavān* and *sukṛt* from great scholars like Kātyāyana[1] and Patañjali[2]. The word *"Paśyati"*[3] makes us infer that Patañjali considered him a *ṛṣi*. Patañjali at the beginning of the *Mahābhāṣya* has stated that Pāṇini deals with both *vaidika* and *laukika* words, he quotes four vedic texts to represent four vedas. "**शन्नो देवीरभिष्टये**" is the text he quotes to represent the *Atharvaveda*.

T. Goldstucker[4] argues that Pāṇini did not have a knowledge of the *Atharvaveda*, since Pāṇini's sūtras did not speak of either the compound Atharvāṅgirasas or its derivative Atharvāṅgirasa though he mentions the names Aṅgiras[4] and ātharvaṇika[5], and though Patañjali mentions *Ātharvaṇo mantraḥ* and *ātharvaṇa āmnāyaḥ* under IV.3.133. The words atharvan and ātharvaṇa found in the gaṇa under IV.2.63[6] do not mean simply a literary work. Since *Atharvaveda* was not only atharvāṅgirasa[7] but also ātharvaṇa[8] and since the latter is mentioned in the *Chāndogyopaniṣad* which is not considered later than Patañjali's *Mahābhāṣya*, and since the word *āmnāya* generally denotes veda in Sanskrit literature, the statement *Ātharvaṇa āmnāyaḥ* must be understood to mean *Atharvaveda*.

The words **अथर्वन्** and **आथर्वण** cannot be said to mean only a non-vedic literary work since the other words in the group vasanta, grīṣma varṣā, śarda, śarat... are all taken by Patañjali to mean the study of veda in vasanta etc.[9] and the context favours the view that the expression "आथर्वणा आम्नायः" refers to the veda whose seer is Atharvan.

P. Theme tells us that the word *elagati* in *S.* III.2051 suggests that Pāṇini is conversant with *Atharvaveda* since *ailayati* is found in *A.V.* 6-16-3[10]. Patañjali also refers this on three more occasions.

- "*oṁ ityuktvā vṛttāntaśaḥ samityeva-mādin śabdān paṭhanti*"[11].

"*Śannodeviyakamadhīṣva*"[12].

So the words atharvan and ātharvaṇa connot be said to mean only a non-vedic literary work.

In *Manusmṛti*[13], it has been stated that if one wil recite thrice only *Ṛk saṁhitā, Yajurveda saṁhitā, Sāmaveda Saṁhitā* with *brāhmaṇopaniṣadādi* then he will be free from all type of sins.

But again in the *smṛti* it is further said, without confusion if one will recite the hymns of *Atharvaveda* and *āṅgirasī* then he will be able to destroy his foes.

But from the smṛti period it is inferred that generally the reputed brāhmaṇas or śiṣṭas[14]. Pāṇini was considered a śiṣṭas[15], are those brāhmaṇas who resided in *Āryāvarta* bounded on the north by the Himālayas, on the South by Pāriyātra (a protion of the Vindhyas), on the east by Kālakavaṇa (near Rajmahal hills in Bengal) and on the west by Adarśa (Arāvalī hills) and who were proficient in some Śāstras, full of contentment, free from avarice, possessing high character and doing their duty without expecting any reward therefore - *dharmābhiniveśinaḥ.* Therefore, it may not be wrong if we consider him to have lived in *Āryāvarta.* This suggests that Pāṇini was reluctant to define so many words from *Atharvaveda.* But he has defined so many words which are found both in *Ṛgveda* and *Atharvaveda*[16]. Because many of the Atharva hymns reappear in the *Rgveda* about one seventh of the collection, sometimes unchanged and sometimes with important with important variations being found in the older compilation[17]

Patañjali recognises that Pāṇini's grammar deals with words found in all vedas, with his statement "सर्ववेद पारिषदं हीदं शास्त्रम्" under तत्पुरुषे कृति बहुलम् and under पूर्वापर प्रथम चरम जघन्यसमानमधमध्यमवीराद्म Kaiyaṭa through his commentary सर्ववेद साधारणेनाने शब्दानां प्रतिपादनं क्रियते and Nāgojibhaṭṭa in his gloss इदन्तु सर्वेषां वैदिकानां लौकिकानां च शब्दानामनुशासनम् suggsts that Pāṇini kenw *Atharvaveda saṁhitā.*

More to say, Pāṇini's first *sūtra* वृद्धिरादैच् and second *sūtra* अदेङ् गुणः has some significant value in connection with theknowledge of *Atharvaveda* of Pāṇini. The first *sutra* defines आ, ऐ and औ are termed as वृद्धि and in second *sutra,* अ, ए and औ are called गुण. It seems to me, Pāṇini has tried his best to use the auspicious word '*Om*' in the beginning of his work, which ultimately came to his mastermind to mention these letters in order of Ist and 2nd aphorisms. "*om*" is not found in the *Ṛgveda.* In *Atharvaveda* (XIII.3.6) three *akṣh aras* or Syllables are mentioned. In *Aitareya Brāhmaṇa* (V.32 VII.18) we find that Prajāpati created the earth, the atmosphere, the sky. From these three liminaries were born Agni from the earth, *vāyu* from the atmosphere and *aditya* from the sky. The *Ṛgveda* was born from agni, *Yajurveda* from vāyu and the *Sāmaveda* from Ādiya. From the vedas three sounds were born - "*bhūh*" from the *Ṛk.* "*bhuvaḥ*" from the *Yajur* and "*Svaḥ*" from the *Sāmaveda.* From them three letter *a, u, m* were produced. He brought them together and that made "*OM*". Therefore with *Om,* he says to *Praṇava. Om* is the world of heaven. Om is he that yonder gives heat. "*Om*" is the divine. "Be it so". "*Om*" is human[18]. Verily thus what is devine and what is human, he frees him from evil.

The last aphorism of the *Aṣṭādhyāyī* is "अ अ". Here the first 'अ' is to understood in a genitive case (*luptaṣaṣṭhīkam*) and the second in the nominative case (*luptaprathamākam*). The meaning of the aphorism is "open" 'अ' is to be changed into contracted one". (अस्य अ) i.e. **विवृतस्य अकारस्य स्थाने संवृतः अकारः** That means : This aphorism enjoins the contracted **अ** in the place of the open one. the former is **उद्देश्य** while the latter is **विधेय**. The short **अ** which was open in an oeration (i.e. when different aphorisms were being applied), becomnes **संवृत** at the end (when all the necessary aphorisms were applied). It comes at the end when all the other necessary aphorisms are applied. Till then '**अ**' is **विवृत**. This *sūtra* seems as a consent of Paṇini and is valid with respect to all the aphorisms of the *Aṣṭādhyāyī*. It can suggest that this aphorism is the representative of the word *om*. By '*om*' consents to a thing he utters '*Om*'. For this is the cause of properity. When we have a desire for athing, on its receipt we say '*Om*', meaning there by we have got in"[19].

So from the above discussion we can draw the conslusion that, Pāṇini knew *Atharvaveda*.

## Notes and References

1. **एकशेष निर्देशाद्वा ......... भगवतः पाणिनेस्सिद्धम्** (Vārttika under **अ अ** VII.4.68) **आचार्याचारात संज्ञासिद्धिः** (Vātika under **वृद्धिशदैच** I.1.1), **बहुव्रीहिस्वरं शास्ति समासान्तविधे सृकृत्** (Vārtika under **बहुव्रीहौ प्रकृत्सा पूर्वपदम्** (VI.2.1)
2. **प्रमाणभूत आचार्य.........सूत्राणि प्रणयति स्म** (*Mahābhāṣya* under I.I.I.) **तदुणसविज्ञानाभ्दगवत्ः पाणिनेराचास्य** (Ibid. under VII.1.1) **माङ्गलिक आचार्यः** (under I.1.1) (and under I.3.1)
3. **पश्यतित्वाचार्यः** (Mahābhāṣya under **जनसंनखनां सञ्झालोः** VI.4.42)
4. T. Goldstucker *Pāṇini* p. 156-157.
5. "*Atribhṛgukutasavaśiṣthagotamāṅgirobhyaśca*" (II.IV.65)
6. "*Ātharvaṇikasyekalopaśca*" (IV.3.133)

7. वसन्तादिभ्यष्ठक् (IV.2.63)
8. यस्माच्छो अपातःक्षन्यजुर्यस्मादपाषन सामानि यस्य लोमान्यथर्वाङ्गिरसो. मुखं स्कम्मनत ब्रूहि कतमः स्विदेव सः (*A. V.*X. - 7.20)
9. ऋग्वेद भगवतेऽध्येमि यजुर्वेदं सामवेदमाथर्वणं चतुर्थम् (*Chān.* VII-1)
10. वसन्तसहटकिचमध्ययनं वसन्तः अध्ययनम् (*Mahābhāṣya* undr IV.2.63)
11. P. Thieme *Pāṇini and the Veda* p.64
12. MB Paśpaśāhnikaṁ.
13. *MB* under I. 3.2
14. *Manusmṛti* 11.263, 264, 265 *Ṛk Saṁhitāṁ trirabhyasya Yajuṣāṁ Vā Smāhitaḥ, Sāmnāṁ Vā Sarahasyānāṁ sarvapāpaiḥ pramucyate.*
16. *ke punaḥ śiṣṭāḥ ? ......... evaṁ tarhi nibāsatyaścā cāratаśca. sa cācāra Āryāvarte eva. kaḥ puna rāryāvartaḥ? prāgādarśāt prtyakkālakaṣanāt dakviṇena himavantam uttareṇa pāriyātram. etasmin Āryāvarte nivāse ye brāhmaṇāḥ kumbhidhāṇyā alopupa agṛhyamāṇakāraṇāḥ kimcidantareṇa.*
17. *A.C. Calyton The Ṛgveda and Vedic Religion* p. 275.
18. *Aṣṭādhyāyī* II. I.58.
19. ओमितृचः प्रतिगर एवं तथेति गाथयो ओमिति वै दैवं तथेति मानुषम् ऐतरेय ब्राह्मण 7/18.
20. ओमिति ब्र4ए ओमिर्वतीदं सर्व तैत्तिरीय उपनिषद् 8/11 तद्वा एतदनुज्ञाक्षरं दड्वि किञ्चानुजानात्यो मित्येव तदाहैषा एव समृड्वियात ह वै कामानां भवति। छान्दोग्योपनिषद् 1/1/8।

## 15

# THE INFLUENCE OF *ATHARVAVEDA* ON TANTRA AND *ĀYURVEDA*

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***N.P. Unni***

Among the four Vedas, the *Atharvaveda (AV)* has an importance of its own in that it deals among other topics with medicines. In fact *āyurveda* - the Indian medical system has its origin from this fourth Veda. It contains charms and splles directed against oppressive disease. This feature has endeared the Veda to the authors of Tantric works of different regions. On this aspect of the Veda, Prof. A.A. Macdonell states:[1] "On examining the contents of the *Atharvaveda* more in detail, we find that the hostile charms it contains are directed largely against various diseases or the demons which are supposed to cause them. There are spells to cure fever, leprosy, jaundice, dropsy, scrofula, cough, opthalmia, baldness, lack of vital power; fractures and wounds; the bite of snakes or injurious insects and poison in general, mania and other ailments. These charms are accompanied by the employment of appropriate herbs. Hence the Atharva is the oldest literary monument of India medicine."

A perusal of the text will give details regarding the above observation. There are three stanzas urging the disease cough. Passges meaning "O cough fly forth along the soul's quick-darting course" and "along the broad expanse of earth" and "along the ocean's surging flood". In another hymn a dark-coloured plant is referred to as a cure for leprosy. There are hymns directed against demons, sorcerers and enemies. Some are against the oppressors of the Brahmins while some are meant to bring injury to the enemies. Charms for longevity, health and exemption from disease are there. Prosperity in the house, protection from dangers and calamities form a class. Some other topics forming the subject matter of spells and medicines are expiation of sins, removal of the defilement caused by ominous birds, royal consecration, banishment or evil dreams, etc.

It is interesting to note that many Tantra works of Kerala have dealth with hymns, spells and medicinal preparation for curing diseases. They contain quotations from authoritative works on various subjects like toxicology, alchemy, botany, etc. A Kerala work on Tantra may be cited here as an instance.

*Tantrapaddhati* also known as *Īśānaśivagurudeva - paddhati*[2] (after its autho) is 13th century work divided into four parts viz. (1) Sāmānyapāda, (2) Mantrapāda, (3) Kriyāpāda and (4) Yagopāda. These comrise119 Paṭalas of varying length. The treatment is eleborate and it consists of nearly 18,000 stanzas. The subjects dealt with include the hymns on various deities and derive benefits; their application for averting the bad effects of poison, malicious plants and diseases; the use of medicines, the properties of medicinal herbs; the science of magic, the construction of temples and other edifices, consecration of idols, modes of worship, details of festivals and allied topics.

According to the author the work is like*Sañjīvanī* - the divine elixir capable of restoring the dead of life since it contains the remedial measures for the affliction caused by poison, disease, evil magic, etc. It is coared to *daṇḍanīti* - the system of justice prescribing meansof suppression.[3]

*Viṣagrahāmayādīnāṃ praśamopāyadarśinīm/*
*mantrabimbauṣadhidhyānair vidyāṁ sañjīvanīmiva//*
*asuhṛnnigrahoccāṭavidveṣastmbhamohanaiḥ/*
*utsādamāraṇopāyair daṇḍanītimivāparām//*

Chapters 38 to 52 of the Mantrapāda contain many of these items. For instance in the 38th chapter, *trailokyamohnamantra* forms of Vāmana conquered all the three worlds with his three steps and redeemed it from Mahābalī. Hence Vāmana is the deity worshipped inthis hymn. the next section is entitled *viṣapratīkāra* since it gives mantras to counter the effects of poison from snake bites. The four types of serpents belonging to Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra, their nature, habitat, reason for bite, et., are enumerated. All cases of snake bites could not be treated. It is stated that snake have 200 teeth of which fortynine inject poison. There are 9 *viṣavegas* about which the physician should be conversant with. In the following chapters the treatment of the poison of different snakes and insects is discussed. Poisons injected by a hooded serpernt, Maṇḍalī, Rājil and other varieties of snakes, scroprpion, rat, spider, mad dog and other insects are defined and mode of treatment suggested. Appropriate medicines are prescribed giving details of the herbs addition to mantras. Section 41 deals with *bālacikitsā* - the treatment of children Babies are persuade them to leave the body of the affected person.

The mantras prescribed for this purpose are *khaḍga-rāvaṇa, śūlinī, vanadurgā, aghorāstra, sudarśana, nṛsiṁha, mantrarāja, aparājitā* and *vymavyāpī.*

The subject matter of other section includes *apasmāra* or epilepsy, *jvaracikitsā* - the treatment of fever, disease of the eye, nose, throat, head, ear, etc. *ābhicāras* or exorcisms often resorted to by people to destroy their enemies are categorised on *stambha, vidveṣa, uccāta, māraṇa, bhrānti, utsādana* and *yoga* and deities including *ya* are invokedinthis connection. subjugation by enchantment is another method resorted to for gaining ends. Mantras like *lavaṇ, mahendra, manmatha, vidyā,* and *nityaklinnā* are effectively used for the purpose.

Medical treatment of cows form the toic of one section while another section deals with the different sub-stances and their modifications due to chemical and other actions. The preparation of asafoetida, camphor, musk and camphor-oil are mentioned. Melting agents of different metals are also enumerated with their modes of preparaton.[4]

Atharvan priests may be considered as the earliest authorities of tantric rites and related subjects. The science of Āyurveda is definitely related to the *AV* and it has drawn much material from it.

Here it may be noted that Tantras pertain to Vedic and non-Vedic classes. The first type is called *dakṣiṇa-mārga* which is prevalent in South India and the second type is prevalent in South India and the second type is *vāmamārga* prevalent in the Bengal region. There is a third class called the Kashmirian system which also could be grouped under the *vāmamārga, dakṣiṇācāra* followed in Kerala in predominantly *sāttvik* in nature. Worship of Durgā in this aspect called Lalitā is commonly conducted in the Kerala houses.

The details contained in the Tantrik works on the aspect noted above are yet to be properly evaluated. A comparative and critical study with reference to Vedic literature and Āyurvedic literature with the relevant chapters of Tantra will be rewarding experience for scholars and scientists of different fields.

## Notes and References

1. *A History of Sanskrit Literature,* Motilal Banarsidass, Delhi, 1962, p. 165.
2. *iśānaśivagurudevapaddhati* of *Isanaśivagurudeva,* ed. T. Ganapati Sastri in the Trivandrum Sanskrit Series, reprinted with an elaborate introduction by Dr. N.P. Unni, Bharatiya Vidya Prakashan, Delhi, 1988 (4 vols)
3. Ibid. Part I Pāda I stanzas 7 and 8.
4. See N.P. Unni, *Tantrapaddhati - A Study,* Bharatiya Vidya Prakashan, Delhi, 1988, pp.55-65.

## 16

# SOME ASPECTS OF MAGICO-RELIGIOUS MEDICINE OF THE *ATHARVAVEDA*

***G.U.Thite***

The *Atharvaveda* and its ancillary text *kauśikasūtra* occupy an important place in the history of ancient Indian Medicine. While studying the medicinal details in this text we have to remember that their *Weltanschuaung* is magicoreligious according to which diseases are to be cured by means of some ritual. In this respect it is necessary to guard ourselves from being anachronistic. Thus it will be totally wrong to see some of the modern ideas in ancient vedic literature. The *Weltanschaung* of the vedic texts is magicoreligious rather than scientific. So the medical details in the Atharvavedic texts deserve to be studied from the point of view of history of religion rather than from the point of view of literary Science. This type texts contain numerous details which contribute richly to our knowledge of ancient Indian religious phenomenology.

In *Atharvaveda,* evil beings are supposed to be the causes of diseases. In *AV IV.* 37.11. Ghandharvas taking the form of a dog are described to be taking hold of women and these causing demential. In the *Kauśika Sūtra* (*Kau.Sū*) 26.29 of magico-religious rites for curing someone suffering from dementia caused by Gandharvas are given. Evil being are particularly notorious for causing trouble to pregnant women.

*AV.* VII.6 is a hymn specially meant protecting a pregnant woman from the evil beings is said to be of black colour and hairy (5). They reside in the pudenda and buttocks of the pregnant woman (6). They sometimes take the forms of a brother or a father (7). They kill the foetus and therefore a dead child is born (8). They dance at the dwelling of the pregnant woman (9). In this hymn a prayer is made to the evil beings not to trouble the pregnant woman. *Kau.Sū* (21.5) prescribes amulet to be used by a man Brahmarākṣasa.

At times some works (*krimi*) are believed to be the caused of disease. *AV II. 31.* and *32* are known as "worm-destroying (*krimināśana*)" hymns. *AV.II.31.1,* the medicine-man-priest claims that he himselfs mashes the krimis. In *AV. II.* 32.1, however, a prayer is made to Sūrya to destroy the krimis. It is significant to note the krimis are treated like semi-demons. It will be anachronistic to understand these krimis to be "bacteria" in the modern sense of the term.

A disease can be product of black-magic done by one's chemy. *Kau.SM* 24.25-27 a rite is described for curing a person suffering from a disease because he is caused by his enemy. One can perform a blackmagic and can destroy the virile power of one's enemy (*CP.AV.* VII. 90. 1ff)

Among the different ways of curing one of the most important way is to make an offering to a deity and there by to please so that it will destroy the disease (*CP.AV* III.1.1). In *AV* III. 11.3 we read, "with an oblation, having thousand eyes, hundred powers and hundred life times have I taken him, (the patient) so that Indra may lead him unto hundred autumns across to the further share of all difficulties." Music has a significant role to play in medical ritual. *AV* XI.6.14 Sāmans (melodies) are described "redresses (bheṣaja)". Recitation of certain formulas also is magicoreligiously effective. Thus in *AV* I.23.4 the medicine-man-priest says, "By means of a powerful formula (brahmn), I have made the white spot disapear. "Elsewhere also similar expression is found" From kṣetriya disease do I release thee... from Varuṇa's fetter, free from guilt I make thee by means of powerful formula (*brahman*)" (*AV* II.10.1). Similarly in *AV* IX.8.1 we read, "Head-ache, head-ailment. ear-ache, anaemia, every disease of thine, we do expel out of thee by means of incantation (*mantra*)". Many times curing substances are constrated withsome recitations before they are given to a patient. Thus it is not the substances that cure but magicoreligious powers inserted in them through recitations that cure a patient. Thus if a patient is suffering from urine-retention, the medicine-man-priest makes him drink on Valmīka, Pūṭikā grass, quirled sour milk, old Pramand and branches which have grown up from the stump of a tree or a plant after having made powder of all these things and consecrated the powder with the recitation of *AV* I.3 over it (*Kau. Sū* 25.10 ff). To a person suffering from Wind, Bile, and phlegm, the medicine-man-priest should give fat, honey, clarified butter, or sesame-oil, after having consecrated them with the recitation of *AV* I.12 (*Kau.Sū.* 26.1) In order to cure any pregnancy-disease of a woman, or in order to lengthen the life of some one, the death of whom is indicated by womens, the medicine-man-priest gives food consecrated with *AV.* V.6 to eat (*Kau. Sū.* 28.15). The medicine-man-priest gives a mixture of milk and liquid suffer to the wanted patient for drinking, after he has consecrated it with the recitation of *AV* IV. 12.50 that the beeding stops. He also besmears the wound with that consecrated mixture. Thus in the Atharvavedic medicine, recitation of certain formulas is considered to the helpful in curing disease. The magical power of recitation as well as the divine grace which is result of praise of deities made in these formulas is believed to be effective for the desired. In some formulas to be recited, there is a direct order given to the disease (personified or deified) to go away. Thus *AV* VI. 141.3, we read, "Fly out forth (*parā-patā*) from here O Balās! like young Āśuṅga, than like the last year's bulrush, scud away, innocuos to heroes." *AV* VI.25.1ff pimples of swellings around the neck are expected to go away. Elsewhere cough is asked to go (*AV* VI.105.1ff)

In some other formulas the medicine-man-priest says that the desired result (i.e. cure etc.) *has taken place* while infact he wants that the particular result *shouldtake place.* Thus when cows are transled by worms, the medicine-man-priest utters the name of such a cow, then muttrs *AV* II.32 and at the end of the hymn declares *the hatāḥ* (i.e. they (the worms) are killed)". Thus it is believed that there is some power in the words and whatever is said, actually happens.

In some formulas, the disease itself is dified and homage is paid to it. Thus in connection with the Takman-disease, it is said, "(Homage be paid to the heat-weaponed fever" (*AV.* VI.20.1). In *AV* VI. 20.2 Takman is mentioned along with other gods like Rudra, Varuṇa, Heaven, Earth and Medicine as a deity.

In th course of many recitations some meaningless syllables are uttered. Such meaningless sylables are suppossed to possesss their won magical power, whichis perhaps more important than that of meaningful words. Thus seems to be the case of the words *tābuva, ghet, tastuva* in the formulas *AV* V.13..10-11 and of the syllables *hai, hā,* in *AV* VI.50.2.

At times there is a play upon the words and some result is expected to take place on the basis of the etymological reasons. Thus the Varuṇa-herbis expected to ward off disease (*AV.* VI. 85.1). This result is based upon the mystic, etymological connection of these two words which are believed to be dereved from the root *vṛ.*

Use of water which is a very important power-substance is often prescribed in the Atharvavedic medicine. Thus for example the medicine-man-priest should consecrate water with *AV* II.8.4 and sprinkle it on the head of a patient suffering from kṣetriya-disease. At that time the pries should hold the yoke of a yoked plough (*Kau.sū.* 27.1). To a patient suffering on account of poison of arrow, the medicine-man-priest, after paying homage to Takṣaka, should cause the patient drink water while he utters *AV* IV.6 and 7 and sprinkles water on the ward (*Kau.Sū.* 28.1).

Confession of sins can be useful in order to get rid of disease. In *A V* IV.16.6 the "speaker of truth i.e. one who confesses his sins)" is expected to be freed from the nooses of Varuṇa which indicate freedom from disease. In *A V* VI. 144.1 and *A V* VI.115 1ff there is a confession.

Know the origin of disease or the remedies on them magically helps curing them. In a formula to be used for curing the disease named Jāyānya is said, "we knew, O Jāyānya your origin (*A V* VII. 76.5)." Similarly in a formula against poison of serpent that has bitten the patient and says, "Both Āligī and Viligī, both father and mother - we know you connection completely. Sapless ones what will we do! (*A V.* V. (3.7))". In connection with the kṣetriya-disease, *A V.* III.76 the medicine-man-priest says, "I know the remedy of it". To know a disease by name and to catch it by uttering the name is magically effective in curing a disease "(*A V.* VI.83.2).

Another magicoreligious way of curing a disease is to transfer it to another individual, to an animals, or to another county. The individual to whom the disease is transferred, is often a sinner or an energy of the patient. Thus a patient tries to transfer his disease to an enemy by saying that the Varuṇa's nooses (=disease) should bind a liar (*A V.* IV. 16.6-8). *A V* VI. 22.6f, the Takhyan-disease is requested to go to a slave-girl or Śūdra-woman. It is also required to go to Mūjavat or Bāhlīka region (*A V.* V. 22.7; 9) or to Mahāvṛṣa-region (*A V* V.22.8) or to countries like Gandhāra, Aṅga and Magadha (*A V.* V.22.5). *A V* XII. 2.19f, the head-ache is expected to go there.

Use of Amulets is frequently mentioned as a way of preventing oneself from the diseases or curing diseases. An amulet prepared out of the word of Varuṇa-tree is described as "All-healing (viśva-bheṣaja)" (*A V.* X.3.3). Amulets of reed-stalk (*muñja*) (*A V.* 12.cf) of Darbha-grass (*A V* XIX. 28.1), Jaṅgiḍa-plant (AV XIX. 34.9f) etc. are mentioned.

The armulet of Jaṅgiḍa is useful for lengthening life (*A V.* XIX. 34.4).

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It is necessary to note that varius herb-products or Animal products which are used in the magicoreligious medicine of the *Atharvaveda* are supposed to be power-substances. their use is based upon their magicoreligious rather than chemical properties. Thus Yava (barley) (connected with the root *yu* to pacify) are used on account of their magical power atributed to them on the basis of the etymologies. On every substance before it is used, remnants of the *ghee* used in an offering are prayed. At the time of the use of them also some formula from the *AV* are to be recited.

In the Atharvavedic medicine there is no difference between a physician and medicine-man-priest. He is supposed to be a power-carrier and expected to work miracles. In the primitive prescientific, magico-religous *Weltanschaung* if the medicine-man-priest succeeds, the credit goes to his efficiency; but if he fails, the discredit goes to the patron (patient) due to wrong behaviour of whom the experiment is assumed to have been failed. According to the Atharvavedic *Weltanschaung* there are power-substances everywhere. It is the skilful medicine-man-priest who makes the proper use of them, makes even the gods to act favourable and cure the patient. The same priest who performs medical ritual also performs the other domestic rituals intended for getting other desires fulfilled. This explains how the medical ritual was a part of the whole religious phenomenon and in this sense, medical lore was a part of the whole life-lore (*āyurvidyā*). The same peculiar philosophy of Indian medicine continued even in later periods of classical *Ayurveda* which is characterised by a holistic approach towards the life and the life-lore (Āyurvidyā) rather than the lore daling with disease and disease-cure.

## 17

# ATHARVAVEDIC MAGIC AND TANTRIC MAGIC

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*Narayan M. Kansara*

Pure power seems to be at the basis of manra. This power may be retaliatory and avenging like the following one of the Vedic seer Atharvā : 'The curse shall go to the curser; joint possession shall we have with the friend. Of the enemy who bewitches with (his) eye we hew off the ribs'.[1] Or it may be protective as in the following one of the Vedic seer Brahmā: 'A conqueror of enemies, overwhelming, foe-subduing, eager for the fray, victoriously crushing, as a speaker his speech do thou carry forth thy sound; sound forth here strength for victory in battle!'[2] Or it may be even highly potential but neutralized, as in the following one by the Vedic seer Atharvā: 'As this great earth these trees, thus shall thy embryo be held fast, to produce a child after pregnancy!'[3] The basis of this power, like the power itself are defined clearly though scantily in the texts. The sources of mantric power are twofold, the first pertaining to its form and the second to its content, and both are readily accessible to the skilled intiated seer. Mantra's ties *ṛta,* the transcendent truth of the cosmic and human orders, is clear. Mantras, however are not just in harmony with the truth. The power of the mantra depends not only upon the well-intended form, but also upon attunement with a metaphysical reality that, for the most part, is separate from man. This attunement is not brought out by a miraculous disply of the divine but by an intenal searching in the body's own organ of insight, the heart. Mantras formulated in the heart are true not just because they capture the truth of some cosmological occurrence but because they themselves have participated, and continue to participate, in the same cosmological events.[4]

The emphasis in both Vedic and Tantric usages is as the mantra as an *effective* word, a word of action, not use of thought. And the action with which the mantra is predominantly connected is that of ritual. The orthodox tradition commonly identifies mantra with the *saṁhitā* portion of the Veda, the collection of utterances (hymns, formulas, chants, spells) actually spoken during the *śrauta* rites. The Tantric practiocener, *sādhaka,* utilizes mantras in *sādhanā,* programme of spiritual exercises one of whose components is the ritual worship of the deity, *pūjā.* This is the basis of the magic of the Atharvavedic mantras, and also that of the Tantric mantras[5].TheVedic tradition is here represented by the ritual contained in the *śrauta* sūtras, while the Tantric ritual tradition is represented by the obligatory daily worship (*nitya pūjā*) for a deity, as in the *Mahānirvāṇa Tantra* and the *Kālikā Purāṇa.*

Magic and witchcraft form the most important subject matter of the hymsn of the*Atharvavda* (*AV*). In the *AV.* we are presented with the entire pantheon of demons who bring about bodily distress. The demons are the causes of disease, and according to the *AV,* a particular demon causes a particular disease. The cure for these diseases required an elaborate reigious ritual in which remedies used both therapeutically and magically, were consecrated and demons expelled. The actions were performed to the accompaniment of mantras, which in the large part came from the *Av.* In order to restore the patient to a sound state of mind and body, the healer or medicine man (*bhiṣaj*) would perform various magico-religious rites. He is called one who shakes (*vipra*) and one who chants (*kavi*). He possessed a special knowledge of the preparations and uses of medicines, including medicinal herbs or samples and often water, formulas for the consecration of which form a good part of the magico-religious utterance. There is the indication that the healer wavedor stroked certain lants over the patient in the curse of his ritual performance. In cases of internal diseases and poisons, the methods are almost exclusively magical. The most commonly employed examles of apostrophic concepts included the use of sympathetic magic, of the rhetorical question, of onomatopoeic sounds, of the identifying name, and of the esoteric word or phrase that, when properly utterred, transferred the power from the demon to the healer. The demons commonly were dipelled into the ground or carried away by birds to places where they could no longer harm the community. Amulet or talisman, usually of vegetal origin, were ritually bound to deive off the demons and as prophylactic measures to prevent further attacks. Likewise, fragrant plant substances were burnt to protect the victim andto make his environment more favourable for healing.[6]

Piśācas, Rākṣasas, Atrinsand Kaṇvas are the four main groups of demons. Piśācas devour the flesh of their victims (*A V.* 4.36.3; 5.29.5). So do Atrins. Kaṇvas prey upon the child in the womb (*A V.* 2.25.3). Rākṣasas steal awaythe senses (*A V.* 6.111.3), catch at the joints (*A V.* 2.9.1). over and above these, Gandharvas are dog-like (*A V.* 4.37.11), and bring insanity (*A V.* 6.11.4). These evil spirits enter the body of their victim through food (*A V.* 5.29.6ff.)[7]

The *Kauśika Sūtra* contains ceremonies to drive away demons causing disease (25. 22-26; 31. 3-4) and provides amulets to resist their attack (26. 26ff.; 27.5ff.; 28.7) and to dissipate and remove the harm done by them (26.29-32; 28. 9-11). There were some benevolent spritual which fought with the evil ones, e.g. Piṅga preserves the babe at birth (8.6.25) and chases the amorous Gandharvas away.[8] Almost all of its medical practices are more or less magical performancs with a view toeiher propitiating or exorcising. The *Kau. Sū.* has pressedthe whole of its *Catana gaṇa* (of the *A V.* hymns 1.7.1; 1.8.1; 2.18.3; 2.25.1; 4.20.2; 4.36.1; 4.37.1; 5.29.1; 8.3.1) into the service of exorcism. The laying on of the hands (27.6; 32.18); the ring of themaic power drawn around the house so that the demon could not come back (28.11; the opening of the door for the exit of the demon (29.7); offering infires surrounded by a ditch of hot water (31.3) etc., are all meant to exercise the evil demons. Again, the patient's inhaling of smoke (25.23); his fumigation (31.19-22); the rubbing (of the sores 311.9) of the wrinkles (25.3), smearing (26.18; 29.26; 28.13), locally aplying (28.5; 26.22; 34; 29.23), the breath of the performer (25). are all meant to bring magical substance into contact with the patient, thus freeing him from the clutches of ten demon. The rubbing process is to be caried on downwards to drive the trouble down; the order cannot be reversed (29.22). The methods of pouring (*āplāvana*) and sprinkling (*avasecana*) have also the same aim; in the former, water contains leavings of offerings, while in the latter, water is simply blessed (29.30). In either case the patient is washed down (7.17) form hand to foot and given someof it to drink (7.26). The two are sometimes combined (26.41, 27.1-4, 7.8, 32. 3-4, etc.). In such a case hot water is used for one and cold for the other. There are other methods of washing also (25.34, 28.1, 30.11; 31.1, etc.). Leaving are directly put upon the head of the patient (26.39, 29.19) or blessed substances are inserted in his nostrils (26.8; 32.21). At times magic substances are given to the patient drink (25.7, 11, 18; 26.1, 12, 13, 14, 17; 27.12 etc.), or to eat (26.18; 27.31; 28.9, 12, 15, 16; 29.12, 15, etc.) In this way hot infusion (*jvālā*) prepared by plunging a burning or heated substance in water, is employed (27.29, 33; 28, 2; 29.8; 30.8; 32.10).[9]

The *AV* is alternately called the '*Bhaiṣajyaveda*'. The *Gopatha Brāhmaṇa*[10] and the *Pañcaviṃśa Brāhmaṇa*[11] and the *Śāṅkhāyana Śrauta Sūtra*[12] make it clear that the sage Atharvan stood for medicine (*bheṣaja*) and was the most prominent representative of Veidc medicine, which was magico-religious; he is the seer of almost all the hymns of the *Av* which deal with disease and medicine.[13]

Diseases may also be caused by human sorcerers through the agency of evil magic. Thus, the Atharvavedic seer Mṛgāra (or Atharvan or Bhava or Rūdra) says : 'The sorcerer who prepares a spell, who manipulates the roots (of plants) against us, against him, ye strong gods, lauch you thunderbolt.'[14] The seer Unmocana says : 'The disease that racks and wastes thy limbs and the sicknessin thy heart, has flown as an eagle to a far distance, overcome by my cosmos. The purification and cosmicization of ritual components covers everything from the individual worshipper (*sādhaka*), whose body becomes an image of the deity in both transcendent and manifest form, to the altar on which the offerings are made, which is changed into a *maṇdala* housing the entire retinue of divine belongs,the manifold body of the supreme deity. In both traditions, the process of transformation precedes and is viewed as a prerequisite of the service of worship.[20] In Tantric *pūjā* the process of metamorphosis involves a twofold procedure of purifications in which the defilements of the mundane body are removed, followed by the recreation of the worshipper in the divine image. The purification of the worshipper begins with the obligatory morning rites (e.g. bathing, *sandhyā*) that always precede the *pūjā* proper. Within the ritual itself, the process becomes more explicit and detailed, being concentrated in therites of *bhūtaśuddhi* and *nyāsa.* The actual transformation is felt to be accomplished by the multiple repetitions of a series of nonsentence, *bīja* mantras. These monosyllabic vocables, in theory, are sonic manifestations of basic cosmic powers (*śaktis*); literally, seeds of the fundamental constituents of the universe. The *bījas* used for *bhūta-śuddhi* are formed from the series of four semvowels in the Sanskrit alphabet, each standing for one of the four basic cosmic elements. *Bhūtaśuddhi* is followed by the re-creation of the worshipper's body, now as an image of the cosmos. This is accomplished through the process of *nyāsa* (placing). A culminating statement of the Tantric worshipper's identity with the supreme deity comes in the utterance of the *Haṃsa-*

*mantra.* The transformation of the worshipper, so that he conforms with his true but obscured identity, is a necessary precondition of the service of the worship to follow.[21]

One finds some similar concepts for transforming the ritual perfomers into divinities and by similar methods in theVedic liturgy, too. But the Vedic ritual works on the assumption of a division of labour among the various participants, with the speaking role of each expressing a significantly different view of his ritual identity and function. The three major and distinctive parts are those of the *adhvaryu* priest, the *hotṛ* priest, and the *yajamāna* (patron). The mantras uttered by the *Adhvaryu* while preparing the material and arena for the sacrifice exprss a conception of his transmundane identity. One noteworthy difference from the Tantric ritual is that the Vedic priest (usually the *adhavaryu,* but ocasionally another priest brāhmaṇa) identifies parts of his body with partsof a variety of different gods. But there is no unified nor even consistent parallel of worshipper and god. While the Vedic mantras used to characterize the performer show more dependence onsome physical symbolism of trait oraction, the Tantric mantras are capable of creating new realities all by themselves, without need of building upon homologies of outward apearance.[22] Much attention is given at the start of the rite to an inner mental worship (*antaryāga*), where the *iṣṭadevatā* is supposed to be visualized in minute and precise iconographic detail. The emphasis is on the radiant loveliness of the deity's physical form and dazzling apparel. This is certainly not the case in the Vedic ritual, where one mentions the deeds and functions of the god with almost no mention of his physical appearance. The reason for performing the Tantric *pūja* does not lie in some external goal but is the experience of oneness with the deity to be obtained within the ritual itself. It is a form of *sādhanā* whose final should be the consciousness of god doing homage to god. However, this has not prevented the *pūja* from becoming a vehicle for obtaining mundane desires. But, while the Tantric *pūja* exudes the air of *bhakti* humility before the awe someness of a supreme deity, the Vedic priest, on the other hand, seems much more a diplomat among superior but manipulable beings.[23]

In the magical contextof the *Tantric Mantraśāstra,* it should be noted that meditation is central to the practice of many religious specialists in India but the generality of Indians have meditated in the hope of manifesting the *vibhūtis,* rather than in the hope of *mokṣa.* Goudrian has studies Tantric magic and its religious foundations.[24] A few of his generalizations concerning the quotidian use of mantras are noteworthy : One cannot drawanything like a hard and fast line between "high" and "low" Tantra. Ultimate liberation and "good life", made possible by total control of a treacherous and untrustworthy cosmos, are the frutis of the same process. Thus, to a significant degree, what we wish to call magical is integral to Tantric *sādhanā* as such. As one would expect, mantric utterance is chief among the ritual instruments used in this "magical sādhanā".[25]

Goudriaan's detailed analysis of the "Six Acts"[26] (*ṣaṭ-karma*) to control is especially important for appraising the magical use of mantras. Enumeration of the six include, for example, Attraction (*ākarṣaṇa*), Subjugation (*vaśīkaraṇa*) or the power to bewitch creatures to get work done by them or to have desires fulfilled by them; Immobilization (*stam-bhana*) or the power of stopping others in their tracks; Eradication (*uccāṛana*) or the power to make enemies flee in shame and disgrace, also to explode houses and dwellings; Sowing Dissesion (*videṣaṇa*); Pacification (*uccāṭana*) or the power to make enemies flee in shame and disgrace, also to explode houses and dwellings; sowing Dissension (*videṣana*); Pacification (*prāyaścitta or śānti*) or the power to remove diseases and yield protection from the influence of evil constellations, curses, and bed actions and some previous existence; and liquidation (*māraṇa*) or the power of killing and raining by *mantra.*[27] S. Gupta reports a vast body of magic formulae considered to be Tantric. collectively these are called the *Sāṃvarī* Tantra often accompanied by magic diagrams. They are mainly used to cure various disease and misfortunes such as possession by evil spirit, or to find lost property or to trace a lost person.[28]

The fundamental notion of a universal energy known as Prāṇa, the source of all the manifestations of various forces, works through the *mantra*-magic. Prāṇa is a vital bi-motor force which governs and manipulates the functions of the body. While this vital principle exists in the human organism, life continues; with Prāṇa's departure, life ceases in that human body. All living orgnisms, are animated by the combined activity of Prāṇa, the life force, and matter. Though all systems of Hindu thought recognized the potency of Prāṇa, the adepts of *tantra-yoga* elaborated the whole science of metamorphosis of Prāṇa and aplied it as an instrument to arouse the latent psychic force in the human body. Though the universe evolves out of the interting forces of two principles, in the ultimate analysis both these emanate from the One. Behind the entire phenomenal worls, matter and thought, there is the Eternal One, without a second. The real nature of the One is that it is attributeless, undefinable yet omnipresent, and can be summarized as an eternal contnum of eteremely ultra-subtle cosmic reality which gives rise to the grosser elements in nature. In *tantra,* it is termed as *Parā-Prakṛti,* or *Śakti,* and appears in rich ritualistic imagery. In contemporary physical researches we find that on the cosmic and sub-atomic level, the property called 'mass' turns out to be an illusion. Matter is reduced to energy energy to swarms of wavicles and vibrations in multi-dimensional space. Indeed, atoms, stars, comets, meteors, the moving galaxies, the vast universe of waves are shifting configurations of the same underlying reality. As to the essence of this mass-energy substance which vibrates, the scientists say it is 'unknown' and describe it as the 'psi-field', an abstract non-material field which defies definition. While not calling it *Parā-Prakṛti,* scientists have found that only one substance, or a single unified principle whose nature is equally elusive, is the *vausa sui* of the world.[30] This is the greatest magic which both the Veda and the Tantra have sought to unfold throguh a synthesis with Yoga, throughout.

In the process of self-actualization, the highest goal identified with the arousal of the Kuṇḍalinī is recognized as microcosmic version of the feminine power of Śakti. Tantrism is a system of the rediscovery of the mystery Śakti which is the universal power, the prime mover and mother-womb of the recurring cycles of the universe, and as such reflects the procreative powers of eternal substance.[31] The transformation and reorientation of this dormant energy is only possible through what is called the arousing of the Kuṇḍalinī through the psychic centres in the humna body; by activizing its ascent it transcends our limitations. In the language of modern science, Kuṇḍalinī's rising means the activation of the vast dormant areas of the brain. Once these 'silent areas' are completely active, one begins to communicate with own higher consciouness, the supraconscious. The aspirant thus realizes, in a transcendental experience, his union with Śiva-Śakti.[32] When the Kuṇḍalinī awakes to a higher spritual plane, the individual is not limited to his own perception but instead participates in the source of light. Thus in her ascent, the Kuṇḍalinī absorbs within herself all the kinetic energywith which the different psychic centres are charged; the energy thus released is transformed and sublimated until its perfect unfolding and conscious realization is achieved.[33]

The attainment of supernatural powers, known as the*Siddhis,* is considered to be the indirect result of this practice. It is the greatest and the highest magic of thehuman life. There are considered to be eight great *Siddhis* among which the following are best known : *Aṇimā,* the power of becoming infinitely small so tht one can see things of the minutest size, even the inner structure of the atom; *Mahimā,* the power to become immensely large so that one can perceive enormously vast things, the functining of the solar system and that of the universe; *Laghimā,* or weightlessness,, the power to control the earth's attraction on the body by developing in each cell the opposite - centripetal - tendency. Others are the power of leaving the body and entering it at will, mastery over the element, and supernormal hearing so that one canhear 'the grass as it grows'.[34]

The concept of Kuṇḍalinī is not peculiar to Tantras butfrms the basis of al yogic practices,and every genuine spiritualexperience is considered to be an ascent of this power. The closest parallel to this concept in modern terms is what contemporary behavioural scientists term the gap between our potential and actual self. According to their findings, the average individual uses only 10% of his capacities while the greater part of his potentialities, talents and abilities remain unrealized. The Kuṇḍalinī Śakti, however, should not be confused merely with the individual's creative capacities but should be conceived as a force which has the potency to awaken an undeniable psychic power inherent in all of us. It is highly potential ultra-sibtle vibration which eludes the 'surgeon's knife'. However elusive its nature, its efficacy can be judged only by experiencing it and the effect its arousal produces in the human body.[35] The ascent of Kuṇḍalinī is accompanied by an experience of a mystical light of various colours. The colours of the division of *Prāṇa* do not correspond on what we ordinarily associated with the solar spectrum but are the arrangement of colours on a supernormal plane.[36]

Mantras may simply be considered as examples of the magical use of language, but the explanation by magic alone, though useful, seems inadequate, because the uses of mantras are not restricted to what may legitimately be called magic, and because the distinction between magic and religion, always a difficult one is practically impossible in the case of Tantrism, where one can seldom know where the domain of the holy ends or what exactly is profane. "Magical" acts performed with mantras, such as the *ṣaṭkarmāṇi* for instance, the aims of which are usually purely worldly, are undoubtedly within the realm of religion. We should try to go deeper, for in these of mangras, the attention of the user may pass on, from focussing on the verbal or phonic form, to another plane, be it a postlated inner nature or essence of the mantra or some higher, transcendental reality of which the mantra is expression (*vācaka*) and which would be intuited non discursively by the user through an intense and concentrated mental effort (*dhāraṇā* or *bhāvanā*).[37] Psychological or psychophysiological research methods could be applied to *mantrayoga,* where mantras, visualized as being in the subtle body whose mage is supermposed by *bhāvanā* on that of the physical body, are usually considered as acting and moving together with *Kuṇḍalinī.* Such mental and physical practices result in a particular image of the body, fashioned with the help of mantras,which abide in it and animate it. One could try to find out, in this respect, how *nyāsas* act on the psychological or psychophysiological plane. How, we may ask ourselves, does a yogin experience his body as he "lives" it when it is entirely imbued withmantras, suposedly divinzed or cosmicized by them. The experience is sure to be of an unusual sort, which it would be ineresting to know. In addition to their "magical" use in the preparation of drugs orin the cure of bodily ills, mantras have an important roe also inthe treatment of mental illneses by mystics, shamns, or traditional doctors, a field for psychiatry and psychoanalysis.[38]

The effect of mantra-recitation on physiological level in the human or animal body, as also on the psychological level in the mind of human beings and also on the animals and plants, can be investigated with the help of sophisticated electronic instrument like the electrocardiograph, electroencephalograph, polygraph, and others, as is currently being done at *Brahmavarcas*, a Research Institute carrying on researches in relatin to the famous Gāyatī mantra, in Hardwar, India, if not a so abroad.

## Notes and References

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3. *A V.* 6.17.2 : *Yatheyaṃ pṛthivī mahī dādhāremān vanaspatīn/ evā te dhriyatāṃ grabho anu sūtuṃ savitave//*; Bloomfield - ibid., p.98.
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8. ibid.
9. ibid., pp. 128-130.
10. *Gop. Br.* 1.3.4 : ye *tharvāṇas tad bheṣajam/*
11. *Pan. Vim. Br.* 2.0. : *bheṣajam vā* 'tharvaṇāni'/
12. *San. Sr. Su.* 6.2.ff. : *atharvaved vedaḥ so 'yam iti bheṣajaṃ nigadet'/*
13. Karambelkar - op. cit., pp.22-23.
14. *A V.* 4.28.6ab : *Yaḥ Kṛtyākṛn mūlakṛd yātudhāno ni tasmin dhattam vajram ugrau/*

15. *AV.* 5.30.9 : *aṅgabhedo aṅgajvaro yaśca te hṛdayāmayaḥ/ yakṣmaḥ śyena iva prāpatad vācā sāḍhaḥ parastarām//*
16. *AV.* 3.7.6 : *yad āsteḥ kriyamāṇāyāḥ kṣetriyaṃ tvā vyānaśe/ vedāhṃ tasya bheṣajaṃ kṣetriyaṁ nāśayāmi tvat//*
17. *AV.* 19.35.5 : *ya ṛṣṇavo devakṛtā ya uto vavṛte 'nyaḥ'/ sarvāṃs tān viśvabheṣajo'rasāṃ jaṅgidas karat'//*
18. Karambelkar - op.cit., pp. 73-74.
19. Wheelock - op.cit., pp. 97-98.
20. ibid., p.102.
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## 18

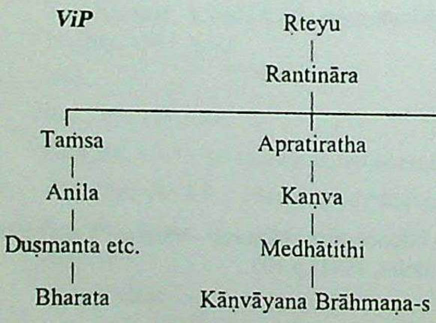
# NĀRADA IN THE *ATHARVAVEDA*

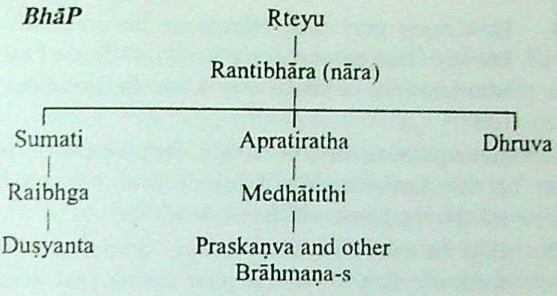
***Gopal Krishna Dash***

Nārada (N) is a unique character in Indian mythology. He is a seer, a divine seer, music director, father of journalism, son of the creator, a strife - maker and author of so many works and a propagator of the bhakti-cult.

There is controversy rgarding the orgin of N. N. is the single seer of the *Ṛg Veda* VIII. 13 and belongs to the family of Kaṇvas. he is asociated with Parvata as joint seer of *Ṛg V,* IX. 104 and IX. 105. Kunhan Raja takes him to be of non-Aryan origin. Kunhan Raja holds the view that the strange names like Irimbithi, Praskaṇva, Vatsa, Punarvatsa, Parvata, Nārada, Śaśa Karṇa, Aśvasūkti, Goṣūkti, Puṣṭigu and Sṛṣṭigu appear to be strange names in the Kaṇva family and the group is different from other ethnic groups. However, Rahurkar refutes the view of Kunhan Raja.[1] According to his collection of the Purāṇic genealogy of Aṅgirasas Kaṇvas are an offshoot of the Aṅgirasa-family thorugh the Paurava line.

The family of Kaṇva according to *ViP*[2] and *BhāP*[3] is quite noteworthy.


ViP
Ṛteyu
Rantināra
Taṁsa
Apratiratha
Dhruva
Anila
Kaṇva
Duṣmanta etc.
Medhātithi
Bharata
Kāṇvāyana Brāhmaṇa-s



N. the *Ṛgvedic* seer belongs to the family of the Kaṇvas. The Purāṇic genealogy includes Kaṇvas to the group of the Aṅgirasas. The family of Kaṅvas is of Aryan origin.However the Purāṇic sources put forth different sets of the origin of N. He is the son of Brahmā or Kaśyapa or Kāśyapa Nārada or Viśvāmitra or descendant of the family of Atris. It is striking to note that the Purāṇic sources accept the existence of a number of Nāradas. Sometimes they try to connect the different Nāradas through one thread. The Vedic sources may throw much light on the problem of the origin of N. According to *ṚV* and *SV*. N. is a Kāṇva Nārada. *YV* does not focus anything on the origin. Hence, the *AV* source is very much relevant for the study of the character of N. His name is often cited at in many places of the *AVŚ* and *AVP*. He is a person endowed with the knowledge of the cows as may be evident from the following *mantras*.

1. She may go about until (ā) a space of three year, being of recognized (vi-jñā) speech (-gada), should he know the cow, O Nārada, then Brāhmaṇas are to be sought.[4]
2. The gods asked the cow (of him)in whose possession she was first (*agre*) born that some one may Nārada know together with the gods he drove her away.[5]
3. What cows the gods shaped out (*ut - kḷp*) rising up from the sacrifice, of them Nārada selected for himself the fearful *vilipti*?[6]
4. The gods questioned (*mīmāṅs* -) about her : is this a cow (*Vaśā*) or not a cow? of her Nārada said, she is of cows the most truly cow (*Vaśatamā*)[7].

5. How many pray (*nu*), Nārada,are the cows which thou knowest, born among men (*manuṣya*)? Those I ask of thee who knowest; of which may a non-Brahman not partake (*aś*)?[8]
6. Homage be to thee, O Nārada; (be) the cow to him who at once knows it. Which one of them is the most fearful not having given which,one would perish.[9]
7. Him the trees drive away saying "do not come unto our shadow", who, O Nārada, plots against that which is the riches of the Brahman.[10]

These scattered *mantras* do justify N's acquaintance with the nature of cows. In connection with the cows there is reference to the importance of the gods and the Brāhmaṇas. N selects the cows for the gods and Brāhmaṇas. He safeguards a probrahman culture and sacrifice by selecting the best of the cows. It reflects N's role of a cowherd or expert of cows.

In one of the *mantras* of *AVP*[11] N's greatness is depicted as he knows the action of Viśvakarmā. One *mantra* of the *AVP*[12] is very significant as it points the very problem of N with reference to his origin. It differentiates N from the N of aforesaid events. It brings into the picture about the existence of a number of Ns.

(i) as Prājāpati and Parameṣṭhin (ii) as originator of a set of people who are Brahmacārins.

It is quite relevant as no other *Saṃhitā* has given this popular account of N with the slightest hint. N is the progenitor (*prajāpati*) of a section of people who took recourse to the function of Brahmacārin.

The references of the *Ṛg. V, SV, YV* are significant to prove the popularity of N. He is a minor seer. his association with Parvata is elaborated in the later *Purāṇas.* The very name of Nārada and Parvata are symbolic as there is natural relation between Nārada - (the water giver-cloud) and Parvata, the mountain. The dual seership (*dvau devarṣī*) has made them friends and rivals as well. He belongs to the family of Kaṇvas and it has no elaboration in the later literature. It significantly separates him from the popular character of N of the Epics and the *Purāṇas*. His wisdom of the cows is very peculiar and alineted from other contexts. In this connection a point is quite significant. In the later text N is regarded as an authority of different scriptures. So the interpretation of the word '*go*' may be symbolically drawn in the context of speech which would justify his association with an expanded horizon of knowledge. N as Prajāpati is noteworthy and his connection with Brahmā as his father is established in the later literature. Thus, Nārada is a subject of deeper interest and has a problematic foundation in the Vedic literature.

## Notes and References

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   *vaśām ca vidyān Nārada Brāhmaṇās tarhy eṣyāḥ //*

   *AVŚ*, XII, 4, 16, AVP, XVII, 17.6

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5. *devā vaśām ayācan yasminnagre ajāyata/*

   tām etām vidyān Nāradaḥ sahadevair udājata//

   *AVŚ* XII, 4.24; *AVP*, XVII,18.4.
6. *yā vaśā udakalpayan devā yajñād udetya/*

   *tāsām viliptyam bhīmām udākūruta Nāradaḥ //*

   *AVŚ* XII. 4.41, *AVP*, XVII.20.1

7. *taṁ devā amīmāṁsanta vaśeyam avaśeti/*
*tām abravīm Nārada eṣā vaśānām vaśātameti//*
*AVŚ* XII. 4.42, *AVP.*, XI VII. 20.2.

8. *kati nu vaśā Nārada yās tvaṁ vettha mnuṣyajāḥ/*
*tās tvā pṛcchāmi vidvāṁsaṁ kasyā nāśnīyād abrāhmaṇaḥ//*
*AVŚ* XII. 4.43.
cf. *kati nu vaśā Nārada yās tvam vettha manuṣyajāḥ/*
*katamāsāṁ bhīmatamā kasyā nāśnīyād abrāhamaṇḥ//*
*AVP.* XVII. 20.3.

9. *namaste astu Nāradānuṣṭhu viduṣe vaśā/*
*katamāsāṁ bhīmatamā yāṁ adattvā parābhavet//*
*AVŚ,* XII. 4.45, *AVP.* XVII. 20.5

10. *tāṁ vṛkṣā apasedhanti chāyāṁ no mopaga iti/*
*yo brāhmaṇasya sad dhanam abhi nāra (da) manyate//*
*AVŚ.* V.19.9.
cf. *viṣaṁ sa pibati taimātaṁ paśyann agniṁ prasīdati/*
*yo brāhmaṇasya sad dhanam abhi nāra (da) manyate//*
*AVP* IX. 17.5

11. *AVP,* XIX.48.7.

12. *Prajāpatiḥ parameṣṭhī nārada nāma vā (a) si/*
*Bṛhaspatiḥ prajāpatir Nāradā Brahma-cāriṇaḥ//*
*AVP.* XX. 41.8.

### 19

# BLACK MAGIC IN THE *ATHARVAVEDA*

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*A.C. Sarangi*

## Introduction

In the *Atharva Veda (AV)*, black magic is a well-known concept. Winternitz translates *AV* as the "knowledge of magic spells". Atharvans were the Fire-Priests like their counterparts as Fire-worshippers in ancient Persia, Shomans in North Asia and medicine-men in South East Asia and South America. *AV* is called *Atharvāṅgirsaḥ* i.e., the Veda of Atharvans responsible for propagating sacred auspicious magic and of Aṅgirasas responsible for spreading the net of hostile black magic. Vedic religion as such cannot be characterised only by the worship of natural phenomena and the obtainment of heaven. It is equally important to consider its magical aspect which was believed to have strengthened the will-power of the practitioners to have a control over the supernatural elemetns. The black magic is called *abhicāra* which is defined in *Śabdakalpadruma* as *ābhimukhyena śatruvadhāthaṁ cāraḥ kāryakāraṇam* i.e., 'ritual practices in order to kill one's enemies. Bloomfield[1] has divided the contenets of *AV* into fourteen types of which the type of *ābhicārikāṇi or kṛtyāpratiharaṇāni* forms the subject matter of this present endeavour.

The man of the Vedic age was taking recourse to the magic against his enemies. Thus in the first three Vedas too magic finds its place. Priests in the Soma-sacrifice are grouped into four categories according to four Vedas and the superintendent for the sacrifice is called Brahman who belongs to *AV*.[2] Although all priests belonging to all the four Vedas have equal right to perform magical rites, the role of black magic is evident from the elevated status of the Brāhmaṇa-Priest. *Gopatha-Brāhmaṇa (GBr)* refers to *AV* as *Śānta* and *Ghora* Veda.[3] The *Śānta*-part of this Veda includes *pauṣṭika* and *bheṣaja* types and the *Ghora*-part includes *Yātu* and *Abhicāra*-types. *Āṅgirasakalpa* of *Ātharvaṇic* tradition describes the contents of *AV* as *śāntika* (to appease evil spirits), *pauṣṭika* (to promote welfare), *vaśa* (to bring others to subjugation), *stambhana* (to paralise), *mohana* (to bewilder), *dveṣaṇa* (to do evil), *uccāṭana* (to eradicate the charming effect), *māraṇa* (to kill), *ākarṣaṇa* (to seduce girls) and *vidrāvaṇa* (to drive away evils). *AV* may be treated as a handbook of magic which was based on a very practical motto: *prati tam abhicara yo'smān dveṣṭi yaṁ vayaṁ dviṣmaḥ* ("O man, go to him who hates us or whom we hate").

## The Kauśika-Sūtra and Magical Rites

The *Kauśika-Sūtra* (*KauS*) is a domestic ritual text in Ātharvaṇic tradition, solely devoted to *Abhicāra*-rites. The practitioners of such rites can be all persons irrespective of their caste, colour or gender. *KauS* (47.3) prescribes that *iṅgida*-oil is used for magical rites instead of ghee. The practitioner used his left hand though considered inauspicious for sacred rituals. Such magical rites are instructed to be performed in the North and be ended in the South direction (*KauS,* 47.5). The practitioner will sit in the southern side while facing towards South (*Kaus,* 47.6). The time for such rites is fixed preferably on *Āmāvasyā*-day or when the moon comes in contact with the star Kṛttikā (*KauS,* 47.11). The practitioner must be consecrated with a ritual bath and he must wear a girdle (*mekhalā*) and hold a bamboo stick with the employment of *AV* 2.12.[4]

## *Udavajra-Praharaṇa* : The Water-Thunderbolt

The term '*Udavajra*' literally means the hurling of water-thunderbolt. The malevolent use of water is accepted to eradicated evil effects.[5] Thus when a person is possessed by a *Piśāca,* the medicine-man (practitioner of witchcraft) makes him sip water and sprinkles water on him while reciting *KauS,* 8.25. Various evil beings are supposed to remain in water e.g., *Apsaras* and to expose them the *Ājaśṛṅgī* plant is used.[6] The water possesing power is thrown towards the enemy with the employment of the hymns ending with *sa mā jivīt taṁ prāṇo jahātu* "let him not live, let vital breath desert him".[7] Now the practitioner finally declares that he is successful in defeating the enemy and is able to split his head and crush his limbs. He even asks for the sanction of this action from the learned people.[8] Even it is claimed that a person almost dead can be revived if the consecreted water is sprinkled on him when the practitioner assures the dying man in following words:

> "O pupil, be not alarmed, thou wilt not die,
>
> I give thee lengthened years of life.
>
> Forth from thy members I drive consumption that caused".[9]

## Fire as the Magically Potenet Element

If an enemy is performing a magical rite to kill somebody, the latter can do a counter rite to frustrate his enemy's design. In this counter-rite the person has to offer chaff instead of ghee to Nirṛti accompanied by Yātudhānas and Rakṣasas etc. The practitioner can magically bind the hands and the mouth of the enemy, so that he cannot utter *yajus* or make offerings and hence he is destroyed. If a person is engaged in a sacrifice and his enemy obstructs it by performing some black magic, he in order to counter-rite cuts the footprints of the enemy with a Paraśu-leaf with the employment of the hymn *AV* 2.12 and then he collects the dust on a Palāśa-leaf and keeps it on a hot frying pan. If the dust crackles, the enemy is supposed to be dead. In order to anihilate the enemy, the performer may put the fire-sticks in fires while uttering *AV* 2.18. The cremation-fire is *Kravyāda-Agni*. If the practitioner offers lead, reeds and dark beans in this fire, his evil doers are anihilated.[10] The sacrificer invokes Agni to reform sinners who hate him or whom the latter do not love.[11] The Ātharvaṇic priest urges Agni to burn him who abuses him, who desires to kill him or shows hostility towards him.[12] A scrificer becomes powerful by offering sacrifice to Agni and thus if he is a king, he can defeat his enemy.[13] Even in actual battle field, Agni is invoked to burn the enemy and take their eyes away.[14] The bride on the night of her marriage worships Agni to ward off evil spirits.[15]

## Curse and its Magic Effect

The Ātharvaṇic priest removes the evil-effects from the victim of the curse by uttering the following mantra:

*yaś ca sapatnaḥ śapatho jāmyāḥ śapathaś ca yaḥ/*
*brahmā yan manyutaḥ śapāt sarvaṁ tan no adhaspadam//*

*AV 2.7.2*

"The rebuke of a rival, each rebuke of a female relative, rubuke uttered by a knower of Vedas, all those we tread beneath our feet"

## Black Magic on Women

### *Daurbhāgyakaraṇa*

There are many black-magic rites performed on women to bring ill-luck to them. *KauS* prescribes detailed rituals for such practices. The practitioner crushes the used garland of the woman so that ill-luck would fall upon her. The Ātharvaṇic hymn uttered in this case is as follows:

*bhagam asyā varca ādiṣv adhi vṛkṣād iva srajam/*
*mahābudhna iva parvato jyok pitṛṣvās tām//*

*AV. 1.14.1*

"As from the tree a wreath, have I assumed her fortune and her fame among my kinsfolk may she dwell for long, like a mountain broad based".

### *Vandhyākaraṇa*

In order to make a woman sterile one has to bring urine of a she-mule and churn it with the help of two rounded stones. Thus, the liquid so prepared will make a woman sterile if she uses it.[16]

### *Īrṣyākaraṇa* (sexual jealousy)

If hatred is to be caused between husband and wife, one should mingle powder of leaves called *Vāṇāparṇī* with curd prepared from the milk of the red sea-goat and this liquid would be sprinkled on the nupital bed[17] while uttering *AV* 7.113. Same method may be used for causing hatred between husband and one of the co-wives while chanting *AV* 3.19.

### *Jāroccāṭana*

If the husband of a woman wants to destroy the paramour of his wife, he may throw a stone while chanting *AV* 7.90 towards a place where the paramour and wife cohabit.

### *Mohanakarma*

The Magician priest performs *mohanakarma* in order to make confusion among rival fighters. In this rite, offering is made in form of husks of grains. Along with husks, the balls of cooked rice are offered in the fire by means of a mortar while uttering *AV* 3.1 (*KauS* 14.18):

*agnir na śatrūn pratyetu vidvān*
*pratidahann abhiśastim arātim/*
*sa senāṁ mohayatu pareṣām*
*nirhastāc kṛṇavaj jātvedāḥ//*

"Let the wise commander march against or foemen and burning the attacking enemy, let him bewilder our opponent's army. Let the general, knowing all a situations of the battle field, smite and make them unfit to carry arms".

In another rite for the same purpose the cooked food is to be offered to the deity called *Āpvā* while uttering *AV* 3.1 or 3.2. The significant hymn *AV* 3.2.5 is as follows:

*amīṣāṁ cittāni pratimohayantī gṛhāṇāṅgāni apve pārehi/*

*abhi prehi nirdaha hṛtsu śokair grāhyā-mitrāṁstamasā vidhyā śatrūn//*

"O disease, bewildering the senses of our foes, get hold of their bodies, and go after from us. Go and meet them, burn their hearts with griefs lurking within, smile thou the malignant foes with darkness and amazement."

***Vdbega-karaṇa***

For bringing, confusion in the army, the priest makes a white-footed she-goat besmeared with butter and while uttering *AV* 3.19 lets it loose in the battle-field towards enemines. Thus the enemy's army gets confused.

***Trāsana***

Sometimes the magician priest performs rites in order to terrify the opponent fighters. As stated in *Kau. S.* 16.1, the priest washes all the precussion-instruments, rub on them the powder of two fragrant plants called *Uśīra* and *agara*, annoint these with ghee and hand over these to intrument player while uttering, *AV* 5.20 and *AV* 6.126.

## Evil Spirits deified as Deities

Evil spirits like Nirṛti, Āraddhi, Arti, Arāyī and Arāti are defined as female divinities. Arāti is prayed not to stand infront of the priest while *dakṣiṇā* is offered. In the guise of a naked woman during sleep and disturbs them. *AV* 5.7,8:

*Uta nagnā bobhuvatī svapnayā sacase janam/*

*arāte cittam vīt santyā kutti puruṣasya ca//*

"O poverty, baffling the thought, and the farm intention of a man, of coming in thy nakedness thou makest people slothful".

The Yātudhānīs are women-practitioners of witch-craft who devour young chidren. This reference is found in *AV* 1.28.3:

*yā śaśāpa śapatnena yāghaṁ mūraṁ ādadhe/*

*yā rasasya haraṇāya jātam ārebhe tokamatta sā//*

"She who has reviled us wth filthy words or has made mischief her aim, or seized our men for taking their blood, let her retard her own advancement".

Besides these female deified spirits, their male counterparts too are referred to in *AV* 4.20.5-9. They include Yātudhānas, Piśācas, Kimidins etc. Various amulets are prescribed with the help of which one can see in front, behind, far away and whole earth etc.

*AV 4.20.1*

*ā paśyati prati paśyati parāpaśyati paśyati/*

*divam antarikṣam ād bhūmiṁ sarvaṁ tad devi paśyati//*

## *Kṛtyā* : The Female incarnet of Black Magic

Kṛtyā is an act of black magic personified as a female friend of witchcraft. She is conceived as of various forms, sometimes of two, four or eight legs:

*AV 10.1.24*

*yadyeyatha dvipadī catuspadī*
*kṛtyākṛtā saṁbhṛtā viśvarūpā/*
*seto 'ṣṭāpadī bhūtvā*
*punaḥ parehi ducchune//*

"If thou hast come two-footed or four footed made by violent person, assuming different shapes, become eight-footed and go hence. Speed back again, thou evil design":

For self-protection one must make an amulet of *śrāktya* from the Tilaka-wood and bind it on his body while uttering *AV* 2.11 (*KauS* 39.1). Then a brown bull is to be killed in the eastern side of the fire-place. The holy water (*tīrtha*) is prepared while reciting *AV* 2.11, 4.17 and 4.40 etc. Her fierceful character is evident from the *dhyānamantra* quoted in *Śabdakalpadruma*:

*krodhāj jvalantīṁ jvalanaṁ vamantīṁ*
*sṛṣṭiṁ vahantīṁ ditijam grasantam/*
*bhīmaṁ nadantīṁ praṇamāmi kṛtyāṁ*
*rakhyamāṇāṁ kṣudhayograkālīm//*

Kṛtyā is performed to harm the enemy or to protect oneself from her evil influence. The practitioner asks her to go back to the originator and kill his chldren: *AV* 10.1.19:

*upāhṛtam anubuddhaṁ nikhātam*
*vairaṁ tsāryanvavidāma kartram/*
*tadetu yata ābhṛtam tatrāśva iva vi*
*vartatāṁ hantu-kṛtyākṛtaḥ prajām//*

"We have discovered the destructive crooked, deep-rooted, well understood, nicely lanned, hatred. Let that go back to whence it came, turn thitherlike a horse and kill the children of its perpetrator". This rite is performed either in *gārhapatya*-fire or *kravyāda*-fire, either at home or in the camp. It can be practised by persons irrespective of castes, colour or gender. Even gods and demons are said to take recourse to such rites. Aṅgirasas are known practitioners of Kṛtyā-rite. Even those who have not established Śrauta-fire can perform such magical rites. Most of the powers of Kṛtyā are found in Kālī of later Tāntric literature.

## Concluding Remarks

Unlike in other three Vedas matters relating to needs of the common man are met with in *AV* and thus it may be called the Loka-Veda. True to the nature of the work, the language as well as the style are simple too. The Ātharvaṇic vision is not mystical. The goal to be achieved is clearly mundane and the people do not seem to aspire for the mystic heaven.

Ātharvaṇic religion believes in super powers and thus here man tries to propitiate the spirits of various kinds for the satisfaction of his practical needs. Ordinary man tries to be magically potent and therefore, practises various rites. These rites are practised equally by men and women, kings, gods, demons and householders. The purificatory bath at the end of the rite suggests that the performer of such black magic is even aware of its inauspicious nature. Magic, black or white, is a part and parcel of human thought. Natural elements like water, fire or air, each is equally potent with magical power. The practitioner just tries to exploit these. Women, more often, are subject to evil effects and their protection too is prescribed in *AV* in no uncertain terms. Throughout the Vedic literature we come across many such references concerning both the aspects of magic viz., benevolent and malignant ones. However, it is in *AV* where man is concerned from the curdle to the grave and even after. *AV* provides solace to the ordinary men and women who are afflicted with pain due to evil designs of the wicked peopel of the society. It suggests remedies in the form of medicines, amulets or prayers for the common man who remains at the focal point of Ātharvaṇic discussions. Thus he is assured of his well being, longevity, progeny and a happy domestic life.*

## Notes & References

1. Bloomfield M. *The Atharva Veda and the Gopatha Brāhmaṇa* (re. pt.), Allahabad, 1975.
2. Cp. *AV* 5.85: *yaṁ amī purodadhire brahmāṇam apabhūtaye*
3. *GBr* 1.2.21: *ṛci yajuṁṣi sāmni śānte'tha ghore*
4. See for exp. *AV* 2.12.1:

*dyāvāpṛthivī urv antarikṣaṁ*
*kṣetrasya patnyurugāyo' dbhutaḥ/*
*utāntarikṣam uru vātagopaṁ*
*tai ha tapyantāṁ mayi tapyamāne//*

5. For details see P.C. Sahoo, "The Practice of Udavajrapraharaṇa in the Veda", *VIJ,* Hoshiarpur, 1991, pp. 50-54.

6. *AV* 4.37.3:

*nadīṁ yan tu apsaraso' pāṁ tāram avasvasam*
*gulgulūḥ pīlā naladyaukṣagandhiḥ pramandanī*
*tat paretāpsarasaḥ pratibuddhā abhūtana//*

*also AV* 4.37.10

*avakādān abhiśocān apsu jyotaya māmakān/*
*piśācān sarvān oṣadhe pra mṛṇīhi sahasva ca//*

7. *AV* 15.25-35.

8. *AV* 10.6.50 :

*apām asmai vajram pra harāmi*
*caturbhṛṣṭiṁ śīrṣabhidyāya vidvān/*
*so asyāṅgāni pra śṛṇātu sarvā*
*tan me devā anu jānantu viśve//*

9. *AV* 5.30.8:

*mā bibher na mariṣyasi jaradaṣṭiṁ kṛṇomi tvā/*

*niravocam ahaṁ yakṣam aṅgebhyo aṅgajvaraṁ tava//*

10. Cp. *AV* 12.2.35-39.

11. Cp. *AV* 2.19.1-5:

*agne yat te tapas tena taṁ prati tapa*
*yo'smān dveṣṭi yaṁ vayaṁ dviṣmaḥ/* etc.

12. *AV* 4.36.1:

*tāntsataujāḥ pra dahatv agnir vaiśvānaro vṛṣā/*
*yo no durasyād dipsācātho yo no arārtyāt//*

13. AV 6.97.1: *abhibhūr yajño abhibhūr agnir.....*

14. AV 3.1.6 : *cakṣūṁṣy agnir dattaṁ etu parājitā*

15. *AV* 14.2.23-24.

16. *AV* 7.35.

17. Cp. *KauS,* 36.38.

* For the text and English rendering of Atharvaveda see edition of Devi Chand (published by Munshiram Manoharlal Publishers Pvt. Ltd., Delhi, 1982.)

## 20

# THE CONCEPT OF NATION AND NATIONALISM IN THE *ATHARVAVEDA*

*K.C. Acharya*

The word "Nation" is very popular in the modern times. It is translated into almost all Indian languages as '*jāti*'. Utkal Gaurav Madhusudan Das in one of his patriotic poems popularised the word *jāti* in the sense of nation by coining phrases like *jāti-prema-vahni* (fire of love for the nation) etc. Innumerable in stances can thus be cited to show the use of *jāti* in the sense of nation.

'Nation' according to the dictionary meaning denotes people of one or more cultures or races organised as a single state. Here a single state is significant, which, in other words would mean a soveringn state. So the concept of nation, by allmens, must be a nation independent having diversity forms a unith. Such a concept under such state of affairs was not known to the Vedic Aryans. We clearly notice a word called *rāṣṭra* in the veda whose conception agrees with that of 'nation'. The word *rāṣṭra* is a very popular word in Vedic literature. We find a number of *mantras* using the word *rāṣṭra* in the *Vedas*. For the growth of the nation the *Ṛgveda* lays stress on two important powers, Brahmahood (power of knowledge) and Kṣatrahood (power of physical strength). A king or a ruler can flourish with the help of these two powers. Of these two poweers one cannot thrive without the other. A true citizen is he who is proud of his nation and aspires to become wise and prosperous being brought up by the nation. It is rightly said:

प्रादुर्भूतोऽस्मि राष्ट्रेऽस्मिन् कीर्तिं बुद्धि ददातु मे।।

*(Khila II.6.7)*

I have taken birth in this nation. May God bestow on me glory and wisdom'.

The word *rāṣṭra* is derived from the root *rāj* to shine. So *rāṣṭra* means shining which, in other words, means sovereign. The word *rājan*, king also comes from the same root. Just as the king is supposed to eradicate evil from his kingdom, so also is the *rāṣṭra* where there shines truth alone and where there is no place of untruth, i.e., corrupton and malpractice. In a Rigvedic stanza the king is called upon to rule the state by eliminating the untruth by the truth.

ऋतेन राजन्ननृतं विविञ्चन्मम राष्ट्रस्याधिपत्यमेहि।।

*(RV.X124.5)*

'O king, be the head of our state (nation) eliminating the untruth by the truth.'

The Atharvaveda glorifies the life of a citizen by declaring that every individual in a nation must aspire to become the best among all.

अहं राष्ट्रस्याभिवर्गे निजो भूयासमुत्तमः।।

*(AV.III.5.2)*

'May I be the best own person of theNation'. Here the निज word is significant. In a nation everybody must feel that he is the nation's own person. Here is the question of separation or parochialism does not arise. In case such feeling creeps into the minds of a person, religion, language, caste and create that create artificial barriers endanger the integrity of the nation. So the feeling of unity in diversity is the right way of living in a nation and the true spirit of a nationalist

The Atharvaveda does recognise the variety of language and religion and stillenvisages a sovereign state which rises above these differences and its people all live in harmony. Co-existance among people of varied languages and observance of rites was the motto of Vedic Aryans. In the well known *Pṛthvi Sūkta* of the Atharvaveda the seer visualises an ideal nation in the following manner:

जनुं बिभ्रती बहुधा विवाचसं नानाधर्माणं पृथिवी यथौकसम्।
सहस्त्रं धारा द्रविणस्य मे दुहां ध्रुवेव धेनुरनपस्फुरन्ती।।

*(AV.XII.1.45)*

'May this Earth bearing people speaking varied languages and performing diverse rites, as one dwelling place, pour, like a cow who constantly never refuses to be milked, a thousand streams of treasure to enrich me.'

A true nationalist always wants that his country be the most powerful so that he and his fellow countrymen become strong and daring enough to face any eventuality. In the Atharvaveda the seer prays to the Earth to bestow upon him lustre and energy in a most powerful nation.

सा नो भूमिस्त्विषि बलं राष्ट्रे दधातूत्तमे।।

*(AV.XII.8)*

Western scholars regard the Atharvaveda as secular. The dictionary meaning of the word 'secular' is worldly as opposed to sacred not connected with religion or the Church. to apply the term secular to the Atarvaveda. Though not cent per cent correct is partly correct. This is simply because it does not come under anyone of the three categories of *chandas,* i.e., *ṛk, yajus* and *sāman.* It has separate identity of its own covering features most of which are of worldly nature. It, again, has tefame of being called *Brahmaveda* (Veda of *Brahman*) in as much as it glorifies *Brahman*, the Supreme Soul and highlights the path of attaining it. To attain Brahmahood is undoubtedly the *summum bonum* of human life, but Brahman is not attainable all at once. For achieving this goal there is necessity of leading a successful worldly life for every individual. When we consider this aspect, the Atharvaveda appears before us as the best teacher. To quote the *Gītā* :

संन्यासः कर्मयोग निःश्रेयसकरावुमौ।
तयीस्तु कर्मसंन्यासात् कर्मयोगो विशिष्यते।।

Thus *Karnam* takes priorty over *saṁnyāsa.*

For a nationalist it is the interest of the nation that comes first. At the same time he must not lose sight of the ultimate goal of human life which is the union of the individual soul with the Supreme Soul (Brahman). Hence it is well said:

त्येजेदेकं कुलस्यार्थे ग्रामस्यार्थे कुलं त्यजेत्।
ग्रामं जनपदस्यार्थे आत्मार्थे पृथिवीं त्यजेत्।।

'An individual (if necessary) should be sacrificed for the sake of family, a family may be given up for the sake of a village, a village for the sake of the country and for the sake of the Soul even the whole world should be renouncd.'

## Notes and References

1. *Ṛgveda Saṁhitā*
2. *Yajurveda saṁhitā*
3. *Atharvaveda saṁhitā*
4. *Īśāvāsyopaniṣad*
5. *Śrīmad Bhagavadgītā*
6. *Thirty Minor Upaniṣads* by K. Narayanasvami Aiyar (Parimal Publications, Delhi, 1997)
7. *Vedic Concepts* by Prof. B.B. Chaubey, Hoshiarpur, 1997

## 21

# ĀTHARVANIC SĀMMANASYAS AND FAMILY HARMONY

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*Harekrushna Mishra*

Among vast literature of vedic texts atharvanic appears to be more concerned with society. It is evident when *Atharvaveda* (*AV*) intensfies its spot lights on home, hearth,women, king, warrior, medicine and the agriculature etc. This view is testified from the *Taittiriya Saṁhitā*.[1]

परिमिता वा क्रचः परिमितानि सामानि।
परिमितानि यजूंष्यथैतस्यैवान्तो नास्ति यद्विद्मः।।

Quite naturally *Sāmmanasya* the hymns for harmony for life is significant for seers. In broad based category i.e. ādhidaivika, ādhibhutika and ādhyātmika there is further division as per the reference of *Kausika sūtra* (Ks) noted below-

ब्रह्मचारिसां पदानि, भेषज्यानि, भूत-प्रेत-पैशाच-अपरस्मार-ब्रह्म-राक्षस-ग्रहादि वारणानि, स्त्रोवीकर्माणि, अभिचारिकानि, आयुष्याणि, पुंण्यार्थमणिबन्धनानि, गृहसंपत्कर्माणि, पापक्षयार्थानि, नीतिकर्माणि, साम्मनस्यानि, कृत्याप्रहरणानि, प्रायश्चित्तानि, राजकर्माणि।।[2]

The same view is found to be endorsed by Bloom-field[3] when the charms to secure harmony is involved. This is the fifth catagory in the division mentioned above. But Winternitz even though devides the subject matter of *AV* into eight categories does not mention *sammanasya* catagory of *mantrs* but he refers the *sūkta* dealing with harmony.

## Meaning of the word

Mentioned below are some of the meaning structures which reveal the meaning of *sāmmanasya.*

i. *Sammanasya* : (von-Samnanas) n. sinnesglechheit *gaṇa dadhāti* zu p. 5.1.123. *sam-Av.* 3.30.1[4]

ii. *Sāmmanasya* : *Sāmmanasya* n (f.c. *Sammanas*) concord to secure harmony, *Av. SBE.* XLLI. 134[5]

iii. *Sāmmanasyaṁ - Sam-manas-yan-sauhārda, sadbhāvanā,* concord harmony *Av.* III.30.1. सहृदयं साम्मनस्थम।[6]

And at the same time we may have the reference of *Kausikasūtra* the manual of application of *Av*-

संहृदयं तदुषु सञानिदवमेह यातु सं वः पृच्यन्तां।
सं वो मनांसि सज्ञानं न इति साम्मनस्यानि।।[7]

Sāyaṇa's meaning structure is - जनानां एकात्म्य सम्पादकानि साम्मनस्यानि।[8]

The word *Sāmmanasya* is found to be explained as above for harmony which extends to two dimension such as harmony. Which extends to two dimension such as harmony in family in particlar and harmony in society in general. To be more exact the harmony in society in general. To be more exact the harmony of the family has many faces like equality and fellow feelings. It can further be said for the fellow feelingness comes to of identification which is presupposed by psychological proximity.

## Seers of *Śāmmanasyas* in Av.

आथर्वण, भृगु-अङि्गरा, आथर्वणाङि्गरसः, गार्ग्यः, ब्रह्मन् (शान्तिकामः) and शन्ताति are seers of Athrvanic *Sāmmanasyas.*

## Deities of *Śāmmanasyas* in Av

The different deities eulogised in these *sāmmanasyas* are साम्मनस्यः, सुखः, सरस्वती, अश्विनीमन्युः, मनुषमनम्, चान्द्रमसम्, अग्निः, आपयम् नक्षत्रादि and सौम्यः।

## Harmony in Family life

Family constitutes the tiniest unit of the society in particular the world in general. The community, the nation and the world, are the subsequent macrostapes for the microfamily. The Atharvanic seer in III-30.1-7 dreams of an ideal domestic life, where all members are unanimous and of one intent; and speak of each other in friendly and in pleasant laguage. And dream a good mutual understanding among the members of the family. With these ideals we may cite the first mantra

सहृदयं सामनस्यमविद्वेषं कृणोमि वः।
अन्यो अन्यमभि हर्यत वत्सं जातमिवाघ्न्या।। *AV.* III.30.1

In this *mantra* the concord and unanimity is prayed to be prsent in oneself for all and also one should show affection to others as a cow to her calf. The simile employed here of the cow and the calf is very apt and original which enhance the lofty ideals extolled. The next two mantras (*AV* III.30.2-3) constitute half mark of the basic aryan culture as well as clearcut structure of the ideal family relationship. One of them is-

अनुवतः पितुः पुत्रो मात्रा भवतु संमनाः।
जाया पत्ये मधुमतीं वाचं वदतु शान्तिवाम्।। *AV* III.30.2

Which is trnaslated by Whitney as "Be the son submissive to the father, likeminded with the mother; let the wife to the husband speak words full of honey, wealful." On the other hand this hymn is aimed at the description of brother-sister affection and auspiciosness of speaker among all within family.[9] By which in fact the unity of a family always depending on. By pious deeds of family members gods do not go apart is the essence of the fourth *mantra* of the same hymn and i.e.

येन देवा न वियन्ति नो च विद्दषते मिथः।
तत् कृण्मो ब्रह्म वो गृहे संज्ञानं पुरूषेभ्यः।। *AV* III.30.4

and the fifth mantra of the same hymn says-

ज्यायस्वन्तश्चित्तिनो मा वि यौष्ट संराधयन्तः मधुराश्चरन्तः।
अन्यो अन्यस्मै वल्गु वदन्त एत सध्रीचीनान् वः संमन संस्कृणोमि।।
*A V.*III-30.5

which can betrnaslated as "Having superiority (*jyāya*), intentful be ye not divided accomplishing together, moving on with joint labour (*Sadhura*) come higher speaking what is agreeable one to another; I make you united (*sadhricinā*) like minded. Here the seer dreams a close affinity among the members of family for the real development of harmonious family life. In the same commentary Sāyaṇa describes the word "समराधयन्त" as going along the same wagon pole; i.e. pulling at the same wagon like a team. The preceding *mantra* (III.30.6) sets the ideal of Indian joint family system in a graphic manner as -

समानी प्रपा सह वोऽन्नभागः समाने योक्त्रे सह वो युनज्मि।
सम्यञ्चोऽग्निं सपर्यतारा नाभिमिवाभितः।। AV-III.30.6

which is translated by Whitny as -"your drinking (*prapā*) (be) the same, in common your share of food, in the same harness (*yoktra*) do I joint (*yuj*) you together worship ye agni united, like spokes about a nave". Here by the mantra *Av.* proclaims the provision of the same food and same drink for all. By which an imagination of a very good harmonious family can made. In the last *mantra* of the same hymn the seer desires the unity and like mindedness among the members and imagines beautiful co-operation among the members. For a better understanding the *mantra* may be cited as -

सध्रीचोनान् वः संमनसस्कृणोम्येकश्नुष्टीन्त्संवननेन सर्वान।
देवा इवामृतं रक्षमाणाः सायंप्रातः सौमनसो वो अस्तु।। *A V*III.30.7.

## Conlusion

i) The social relation as represented in micro-cosmic and macro-cosmic unit from family to the society in a greater perspective is visualised through *sāmmanasya* in which harmony is involved.

ii) The harmony in the family is the minimum practice for the fellow feeling., fraternity and identity (III.30.1, 3, 4) where the concept of primitive communism is germinated.

iii) To explain further it can be said that each according to one's need and each according to one's capacity is the consumption-production equation (III.30.5,2,7) where the family has a solidarity properties disbursement and identity.

iv) The concept is extended to village and to the society in a greater dimension where nourishment of humanity is in safe hands unlike the Hegelian totalitarian levelling tendency or the communism practiced today.

*Sāmmanasya* is not significant for the emotinal eqality or the teathless claw of social obligation in a concrete for equality, equal opportunity and equal mental growth of the individuals under the vast scope of community life.

## Notes and References

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8. *Av.* Sāyaṇa's Tr. *Upodghāta*-p. 23.
9. *Av.* Sāyaṇa's Tr. Verse - III.30.3.
10. **समानसंसिद्धकाःसमाना कार्या इत्यर्थः** and translated by Whitney in *Av.* Tr. p. 363.

## 22

# THE *ĀTHARVAVEDIC SKAMBHASŪKTA* AND ITS CONNECTION WITH THE REGIONAL TRADITION OF ORISSA

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***Sadanand Das***

*skambho dādhāra dyāvāpṛthivī ubhe ime*
*skambho dādhārorvantarikṣam;*
*skambho dādhāra pradiśaḥ ṣaḍurvīḥ*
*skambha idaṃ bhuvanamāviveśa.*
*yasya bhūmiḥ pramāntrikṣmutodaram;*
*divaṃ yaścakre mūrdhānaṃ*
*tasmai jyeṣṛ́thāya brahmaṇe namaḥ.*

***AV* X.7.35, 32**

by the Support are held both heaven and earth,
by the Support the board domain of space,
by the Support the six divergent directions,
by the Support is this whole world pervaded.
Homage to him of whom the earth is the model,
the atmosphere his belly, who created the sky from his head. Homage to this supreme Brahman!

Transl. Pannikar, Vedic Experience, p. 65, v. 35, 32

The Skambha hymn of the *Atharvaveda* is one of the important hymns as far as the philosophy and religion of the vedas is concerned. It speaks of Skambha, the dynamic pillar of the universe, the support of all existence (*sarvādhāra*) and regard it as the Supreme deity. It is regarded as the Supreme Brahman (*jyeṣṭhabrahman*). The Atharvavedic seer pays homage by remembering its dynamic aspect as *tasmai jyeṣṭhāya brahmaṇe namaḥ* (v.32-34).

In Vedic metaphysics the Skambha stands for the Axis Mundi, whichis derived from the root *skambh* or *stabh* to prop, to support or to establish. The same root also gives *stambha* (from the root *stambh-* or *stabh-*) in classical Sanskrit,*thamba* in Pāli and *stambha* or *khamb* in Oriya.

In the *Ṛgveda* no complete hymn is dedicated to Skambha like in the *Atharvaveda* but the concept is found in many places. Many references to Skambha are found scattered in the whole of *Ṛgveda.* Sometimes deities like Indra, Viṣṇu, Varuṇa, Sūrya, and Soma are associated with the idea of Skambha. In some places (VII.86.1; VIII.41.10) it is said that Varuṇa has, through his greatness, separated spacious heaven and earth as under. He has also urged the high and mighty sky to motion and spread the earth. He has pillared both the worlds apart. Indra is more closely associated with Skambha than any other deity. He is said to have separated heaven and earth in their present position with an axle (X.89.4). He has with his might upheld the heaven (X.89.4). He has with his might upheld the heaven (X.153.3). He has done the work of separationof the universal parents with the help of his thunderbolt (*vajra*) (X.113.5). Even it is said that Indra was worshipped in the form of a pole (I.10.1). Sometimes Indra-Soma are jointly said to have separated the heaven with a supporting pillar, and spread abroad, apart the Earth, the Mother (VI.72.2). In some contexts Soma has been called the far extended pillar which support the heaven and who has propped both the Worlds apart (VI.47.5; IX.74.2; 86.46; 101.15). Sūrya or Agni (in its celestial form) is also called as the pillar of heaven (*divaḥ skmbhaḥ*). He, like the Unborn (*aja*), holds the broad earth up, and with powerful utterance fixed the sky (I 67.3; IV. 13.5; X.5.6). Even Viṣṇuhas propped (*askabhāyat*) the highest place thrice setting down his footstep, widey striding (I.154.1). In another context All-gods (*viśvedevas*) are said to have propped up heven and then brought waters with their might (X.65.7).

The Skambhsūkta of the *Atharvaveda* which is unique in its nature, describes Skambha as the Supreme deity and the spirit behind the creation. Skambha, the all supporting Pillar is no doubt the Axis Mundi, the centre of the world which is developed in many traditions. It is needless to say that the idea of the world pillar has been spread in Indian tradition both as a concept as well as a symbol. It is the dynamic pillar which firmly holds all the fundamental principles of the creation such as *tapas,*[1] *ṛta,*[2] *vrata, śraddhā*[3] and *satya.*[4] It also holds the universal luminaries and elements such as sun, moon, fire (both celestial and terrestrial), and wind (*vāta*). It gives abode to heaven and earth (*dyāvāpṛthivī*). The broad domain of space rests upon it. It gives support to the six divergent directions. It prevades the whole world (VII. 1. 2. 35). A twofold nature of the world-pillar is evident in verse 3 where the seer enquires about the earth, atmosphere, heaven and beyond that. Here earth, atmosphere and heaven belongs to the cosmic region and the great beyond the heaven is supra-cosmic. Such is the Skambha who is both, cosmic and supra-cosmic in nature. More frequently the *Ṛgveda* (IV. 53.5) speaks of a tripartite division of the universe of the three world of regions (*lokas*), namely heaven (*dyaus*), midregion (*antarikṣa*), and earth (*pṛthvī*). The Vājasaneyī Saṃhitā (VIII.60) also mentions the three worlds by the same names. Sometimes *nāka* or the heavenly vault is mentioned besides the usual triad as a region higher than the three worlds (*ṚV* I.34.8). The *Atharvaveda* (IV. 14.3) also speaks of the world of light (*svarjyotiḥ*) which is farther beyond nāka. This fourfold divisionof the universe is explicit in the above mentioned verse of the Skambhasūkta which combines both the cosmic and supra-cosmic regions. However, the verse *kasminnaṅge tiṣṭthatyuttaraṃ divaḥ* is similar to the verse of the Puruṣa exceeds ten fingers of breadth after prevading the earth (*bhūmi*). This Skambha who is even greater than Hiraṇyagarbha (v. 28) and Prajāpati (v. 7), acommodates thirtythree gods[5] in his lims (v.13) who guards his treasure. Skambha is identified with Indra (v. 29-30). Thus the verse say: On Skambha the worlds rest, *tapas* and *ṛta* repose on him. O Skambha, I clearly know that all this is established on Indra and vice-versa.

The two verses are very significant because they indicate how Skambha was worshipped in the Indian tradition. Here it is directly that Skambha is Indra and Indra is Skambha. Sholars are at a loss as to why Skambha and Indra are identified.

In the article "Skambha-hymn of the *Athavaveda* (X.7.8)"[6] E.A. Solomon says that "this is a queer statement that everything is contained in Skambha and this Skambha is Indra;.......But is this statement not in the true spirit of devotional songs? Indra must have been the god of our poet here and hence this identification." But the question cannot be solved simply in this way. However, it needs a thorough study to bring out the truth why Skambha and Indra are identified.

In *Ṛgveda* (I.10.1) it is said that Indra was raised like a pole. "The priests have raised thee up on high, O Śatakratu! like a pole"[7] At another place (*ṚV* IV. 24.10) we find an indirect reference which goes like: "Who for ten milch-cows purchase this Indra from me who is mine? When he has slain the Vṛtras (let the buyer) give him back to me." Some scholars like S. Kramrisch are of the opinion that the word 'Indra' here may have referred to a portable Indra-pole or a banner used as a battle standard used by Indraor with the pillar he used to separate heaven and earth after he had slain Vṛtra.[8]

Theproblem of identifying Skambha with Indra can be solved when we see that in ancient India and even upto the present times in some areas Indra was worshipped in the form of the Indra-pillar was not only a mere symbol of the god, but an actual manifestation of the god himself.

The *Mahābhārata* (I.57.17-20) narrates a legend of *Indramahotsava* (festival of Indra) which explains how and why Skambha and Indra are identified. According to the legend the slayer of Vṛtra (Indra) gave king Vasu, the ruler of the kingdom of Chedi and who was considered to be the first terrestrial king., for his gratification a portable bamboo-pole (*vaiṇavī yaṣṭi*) for protecting the honest and the peaceful. After the expiry of a year, the king planted it in the ground for the purpose of worshipping the giver there of i.e. Śakra. From the time onwards, all kings, following Vasu's example, began to plant a pole for the celibration of Indra's worship. After erecting the pole they decorate it with golden cloth and scents amid garlands and various ornaments.[9]

A similar legend is found in *Bṛhatsaṃhitā* (43.6-8) which gives the idea that Indra recieved a brilliant banner from Viṣṇu which was born of Viṣṇu's effulgence. Indra, the Lord of gods put the army of enemies to death in battle with the help of the banner which was erected allft. There after once Indra gave a bamboo flagstaff to the king of Chedi (named Uparicaravasu). The king worshipped that according to the sacred laws.

Indra is wellknown for his heroic act, and therefore was made the king of the gods. His "creative act was therefore the paradigm for the earthly king who ruled by divine right of the king of the gods and as agent of cosmic law or dharma in his own kingdom. In order to fulfil this regal duty and to endow himself with the auspicious sanctionand potency needed for his terrestrial role, the earthly king was expected to re-enact ritually Indra's primordial deed of slaying the demon and erecting the cosmic pillar. In this way his people were assured, not only of the firm upholding of moral law and justice, but also of the rain and fertility which the regarded as dependent on the maintenance of moral order in the kingdom."[10]

The kingdom of this ritual *Indramahotsava* or *Indramahas,* (the festival of Indra assaid in the *Nāṭyaśāstra*) becomes more evident when we understand "that the Indra-pole is mythically synonymous not only with the pillar separating heaven's and earth but also with the sacred standard or *dhvaja* which Indra carried in to battle against the demons."[11]

It is another remarkable instance that this festival of Indra is still in practice in present day society in some parts of our country. As john Irwin has given a figure which shows the picture of celibration of Indra festival showing Indra worshipped as a pillar. "Known as the Indra Festival or *Indramahotsava,* it is annually celibrated at the gates of the royal palace A pillar or pole ceremoniously erectd, then richly decorated and worshipped as manifestation of the actual presence of the god."[12]

As we know that this festivals one of the ancient folk festivals of India which ws widely celebrated in ancient times, even inthe present times it is being celebratd some parts of India lke in Bengal[13] and in some parts of South India.[14] It is also one of the ancient festivals of Orissa which is still continuing in present days. It "was celebrated by a Hindu-Raja almost upto the present times and that the festival continues to be celebrated though in a relatively changed form, in the Jagannatha-temple of Puri even today."[15]

G.C. Tripathi elaborates in details about the festival as celebrated in Orissa in his paper "The Indradhvaja festival in Orissa : Remains of the ndra worship in East India." His paper is based on two unpublished palmleaf manuscripts found in Orissa at the time of his field research. More openly he says that the information given by the manuscripts are partly complemented, partly reinforced by his own observations in Puri and also by the personal explanation of K.C. Rajaguru, the attendent of the Jagannātha temple. As he describes the first manuscript is called '*Indrosavavidhī*', which belongs to the court library of the Rājā of the principality of Keonjhar. The manuscript is known as '*Yātrāpaddhati*' of Sadāśiva which seemsto have been written by the end of the18th century, according to internal criteria. The work gives all Jagannātha-festival celebrated in the temple and the corresponding *mantras.*

The *Indrotsavavidhi* which gives the description of the *Indradhvaja* festival as it was celebrated in Keonjhar, consists of eight main rites such as : *vanayāga,* fores-sacrifice; *adhivāsa,* inaugaration; *devapūjā,* worship of the deities; *homa,* fire-sacrifice; *pīṭhadevatāpūjanam,* worship of the deities in special piṭhas; *dhvajotthāpanam,* erection of the flag; *stuti* and *prārthanā,* praises and prayers; and *pūrṇāhuti,* end of the festival.

In Puri this festival is also celebrated as part of the Jagannātha-worship. Lord Jagannātha is regarded as the ruler of Orissa. It is therefore, the Lord as the ruler (king) of Orissa who carried out the festival himself to the benefit of his state and its people. The festival which takes places outside the temple near the main entrance (*siṃhadvāra*), in the late afternoon is called '*Śakradhvajayātrā*'.[16]

Skmbha has two limbs, one is *asat* and the other one is *sat* (*AV* X.7.10,21). Out of one limb i.e. *sat* he has created earth, atmosphere and heaven by making it manifold or thousandfold (*ekaṃ yadaṅgam akṛṇot sahasrdhā*)[17] and the other is beyond heaven (*tiṣṭhati uttaraṃ divaḥ*). It has been said in another verse that with one half (of him) he produced all this universe and the other part of it, where is that (*ardhena viśvaṃ bhuvanaṃ jajāna yadasyārdhaṃ kvatad babhūv?*) or what is its sign (*katamaḥ sa ketuḥ*).[18]

As it is said in the Upaniṣads that "Brahman has two forms, one is formed and the other one is formless" (*deva vāva brahmaṇo rūpe mūrtaṃ caivāmūrtam ca*)[19], with parts and without parts *sakala* and *akala*)[20]. The formed part is visible. What is that formless part which is not revealed? What is the sign of it?

The answer follows later where it says "The branch of Nonbeing whch is far extending men take to be the highest one of al. They recon as inferior those who worship your other branch, the branch of Being.[21]

Skambha or Pillar-worship exists in Indian tradition since time immemorial. If we look at tribal India we and find wooden posts or terracotta posts were worshipped. "Tribal shrines may be completed empty, or else contain uniconical symbols wooden posts, earthen posts or elementary symbols like stones and tree."[22]

Here are some instances of Pillar-worship in the regional tradition of Orissa which needs further research and a thorough study. In many Kandha villages in Orissa a post is worshipped which represents a goddess known as Vanadūrgā (i.e. the Dūrgā of Woods). In every thirty years the post is renewed. "A Brahmin is called to impart *prāṇa-pratiṣṭā-mantra* of Vana-Dūrgā and thus theoretically acknowledges the post as a *mūrti*".[23]

Though Skambha or Stambha is masculine in nature, often it represents a Stambheśvarī or more widely called Khambeśvarī who like Maṅgałā, Hiṅgulā etc. plays an important role in the folk religion and local tradition of Orissa.

Stambheśvarī is one of the most befitting examples for the present topic which has a double relationship between Hinduization and regional tradition of Orissa. The goddess is popularly known as Khambeśvarī 'the goddess of the pillar' in western Orissa which throws some light on an interesting point of Hindu religion where a goddess is represented by a pillar or post.

In some places the goddess is worshipped through wodden post and also through stones. "The goddess is known in Orissa since about 500 A.D. She was the tutelary deity of the śulkī and the Bhañja dynasty and is still widely worshipped in Western Orissa"[24]

The goddess Khambeśvarī has a temple at Aska in Ganjam distric in Western Orissa. Even the place is known as Khambeśvarī-pāṭaṇā by the name of the goddess. There the main image ofthe goddess consists of a stone pole wich has a disk as her head, nose and mouth are also slightly carved. She has three eyes, a tongue and nose ornaments of gold. The image of Khambeśvarī combines two dimensions: the aspect of an imange (mūrti) whose body is covered with dresses and ornaments and th aspect of the pole or the post, whose formis visible in spite of the dress and ornaments. Hence it is an interestingor rather striking combination of a sysmbol and image.[25]

Another example of goddess Khmbeśvarī is seen in a village in Baramba area where a Kandha priest worships the goddess who is represented by a stone under a tree. It is clear form the word of invocation written in Oriya[26] that an anthropomorphic image is addressed. In fact the goddess is represented by a stone. Here *pūjā* is offered once every month on the day of solar *saṃkrānti* and main festival takes place once a year[27] or at the time of a special need. Then sacrifices are performed and the goddess apears through a human being. The priest after having worshipped the goddess, becomes possessed (*ubhā* in Oriya)

Sometimes stones or wooden posts stand out-side the temple or even in the temple compound are worshipped along with the main image of the temple. They are worshipped like the representative of the main image and it is then that the sacrifice is offered but not to the main image directly.

When a wooden post is worshipped a a symbol of the goddess, there arises a further possibility of combining both an image and a symbol.[28] The post in this case serve as a movable image (*calanti pratimā*) of the main goddess. In some certain festivals this movable image is taken out side of the temple Sonepur, a wooden post is worshipped along with Samalai, covered with a sari, which represents the goddess Baunti. And in Daśaharā festival it is this post which visits a shrine of an old tribal deity as her representative. Posts in the same function are also found in other places like Ranapur and Banapur etc.[29]

The famous deities of Orissa known as Jagannaātha triad are important to discuss in the present context. Much research has been done and also is being done on these famous deities, which reveal their manifold aspects in Hindu religion. The extensive research work known as Orissa Research Project throws much light on the cult of Jagannātha and its importance in Orissa's local tradition. Therefore, it is not necessary to deal with the deities in detail.

The Jagannātha figure which has been developed from the identification of a tribal deity is represented through a wooden pillar. The legends connected with jagannātha narrate that the deity was originally worshipped in the forest by a sabara. From that origin it has appeared in Puri temple later.[30] In some other legends the extra-ordinary form of the figure is explained. Thus it is narrated that when the *dāru* (sacred log) arrived in Puri, nobody was found to carve it. Finally the Lord himself appeared as an old carpenter and agreed to carve the figure. the condition was that he should not be disturbed in the middle of his work. After some days the king did not hear the sound of the carpenter's work. He was anxious to know what happened to the old carpenter. So the king could not restrain himself and opened the door of the temple where the carpenter was working. Being disturbed by the king the carpenter was working. Being disturbed by the king the carpenter dissappeared and thus the figures were unfinished. In this way it is clear that the figures were unfinished. In this way it is clear that the figures combine the form of an image and at the same time the form of the pillar is also visible.

S. Kramrisch points out that in the great temple at Puri the deity is simply represented by a log of wood. In the word of Kramrisch "the image of Jagannātha, Lord of the World-in his temple of the twelfth centry in Puri, an imposing structure built in the Great Tradition and of lavish sophistication - is a log of wood. Just that and nothing else".[31] Further she explains that large eyes are painted on it and arm stumps branch out. In megalithic cultures, a log of wood is a proxy for a piece of stone, which, in tribe and village, was set up to indicate the presence of deity. Again she is of the opinion that "the shape of the log of wood which is that of the image of Jagannatha worshipped in the temple of Puri, Orissa on the east coast of India - serves also the tribal Muria and Maria Gond of Mid-India as nucleus of their log symbol called pen".[32]

Von Stietencron believeds that the iconography of Jagannātha can be explained as derived from Ekapāda Bhairava. And in other way, Ekapāda Bhairava in his culpture representations appear as a Hindu representative of the wooden God. Thus he further says that "A Hinduization of the wooden God through identification with Śiva as Ekapāda Bhairava appears possible both in view of their close iconographical correspondence and in relation to the general development of Hinduism in coastal Orissa in the pre-Gaṅga period".[33] Sculptural representations of Ekapāda bhairava wich shows a striking similarity with the Jagannātha image can be seen in the Jagannātha image from Konark.[34]

Another instance of the wooden post-worship is Sudarśana the weapon of Lord Viṣṇu (Jagannātha). He is worshipped along with Jagannātha in Puri temple covered in cloth. It is believed that Puri Sudarśana was originally the *calanti pratimā* i.e. moveable image of Jagannātha. In some certain festivals he is being carried outof the temple as a representative of Jagannātha.[35]

Goddess Subhadrā, whose iconography corresponds to that of a tribal deity which has been Hinduised by being identified with a Śākta goddess resembles the iconography of goddess Khambeśvari with some marginal differences. Thus both Subhadrā and Khambeśvari are identified in their iconography. Even to some extend they are similar in their iconology. Subhadrā is worshipped with a Śākta *mantra* i.e. Bhubaneśvarī mantra which also proves that originally she was a Śākta goddess. Eschmann, therefore, points out that "as the worship of Khambeśvarī is known since fifth century

A.D. her Hinduized iconography might be taken as a prototype for the development which led to the Subhadrā figure.[36]

Orissa has preserved Oriya culture through its Regional language and tradition which is reflected in its Regional cult of Jagannātha. It unbroken cultural development provides ample scope for further research to the sholars of Indology, Anthropology and History of Art and Religion. the living tradition of Paippalāda recension of the Atharvaveda in Orissa is another instance of its unbroken Vedic tradition till present days. It is also interesting to know that how much of its ancient tradition Orissa has preserved until now as we discussed some of the points here. The existence of the pillar-worship in the local tradition of Orissa as we observed in the case of Khambeśvarī temple and Jagannātha temple reveals its connection with ancient tradition as found in the Atharvaveda. Some other instances of pillar-worship are also found in other instances of pillar-worship are also found in other parts of Orissa, which need further study. In this paper an attempt has been made only to show the connection between these two traditions i.e. regional tradition of Orissa and ancient Vedic tradition.

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## Notes and References

1. Cf. ṚV, X.190, and Walter O. Kaelber : Tapta Mārga : ascertain and Initiation in Vedic India, State University of New York press, 1989.
2. Cf. ṚV X. 190, and J. Bruce Long: "Cosmic Law", in : The Encyclopedia of Religion, Vol. IV, ed. by Mircea Eliade, New York, 1987.
3. Cf. K.L. Seshadri Rao : The Concept of Śraddhā, Motilal Banarsi Dass, New Delhi, 1974.
4. Cf. ṚV X.190, and J. Bruce Long, "Cosmic Law".
5. It is known from this statement that Skambha is higher than these 33 gods. One can reach upto these gods but not beyond, i.e. the Skambha who is guarded by them
6. JOIB, Vol. IX, No. 3 1960, pp. 233-242.
7. brahḿāṇas tvā śatakrato udvaṃsam iva yemire.
8. Cf. Stell Kramrisch: "The Banner of Indra," in : Art and Thought, Essays in honour of A.K. Coomaraswamy, ed. by K. Bharatha Iyer, London, 1947, pp. 197-201.
9. This ritual was alrady in practice in Ṛgvedic period as I have said above. See above (ṚV I.10.1).
10. Cf. John Irwin : "Aśokan Pillars : A reassessement of the evidence IV" : Symbolism : 1976 pp. 744-745.
11. Ibid. p. 745.
12. Ibid. p. 745 and fig. 16 p. 751.
13. See note No. 4, J. Gonda : "TheIndra Festival according to the Athavavedins". Selected Studies, Vol. IV. pp. 207-223.

14. See note No. 4, G.C. Tripathi : "The Indradhvaj festival in Orissa : Remains of the Indra worship in East India".
15. *Ibid. p.* 1
16. For details about the festival see G.C. Tripathi.
17. See ṚV X. 90.1
18. AV X.8.7, 13.
19. BṛUp II. 3.1.
20. MaitUp VI. 15.
21. Tr. R. Pannikar, AV X.7.21.
22. A. Eschmann: "Hinduization of tribal deities of Orissa: The Śākta and Śaiva Typology", in : CJRTO, New delhi, 1978. p.81.
23. Ibid. p.81.
24. Ibid. p.86.
25. B. Baumer : "Unmonifest and manifest Form according to the Śaivāgamas", iṇ : The Shastric Tradition of the Indian Arts, Heidelberg, South-Asia Institute, 1989. pp. 339-349.
26. He is called *Sindūra mantra* which is recited at the time of putting *sindūra* on the foreshead and in the eyes of the goddess and the other one is called *phuladiā mantra* which is recited at the time of offering flowers to the goddess. (See A. Echmann, p.87).
27. On a tuesday of the bright half of the month *Pauṣa.*
28. Cf. B. Baumer.
29. Cf. A. Eschmann p.89.
30. Cf. Sāralā Mahābhārata, Vanaparva VI. 181-200. and Mūṣaliparva XII. 83-128.
31. Kramrisch : Unknown India: Ritual Art in Tribe and Village, Philadelphia 1968, P.72.
32. Ibid. P.80.
33. H. von Stietencron : The Śaiva component in the early evolutin of Jagannatha, in CJRTO, P. 121.
34. See fig. No. 57, 58, 38, and 40, in CJRTO, P.90.
35. Cf. Eschmann, CJRTO, P. 90.
36. *Ibid.* P.94.

## 23

# THE *DVIŚAḤ* AS OCCURS IN *NIRUKTA* AND *ATHARVAVEDA*

*Nalini Devi Mishra*

The Dviśaḥ words are delt within the third chapter of the Nırukta by Yāska who expresses thus: dviśa uttarāṇi nāmāni ṣaḍviṁśatih[1], i.e. the following twenty-six synonyms are in pairs. The word 'dviśah', according to V.S. Apte is an indeclinable which means by twos, two by two, in couples[2] The affix 'śas' comes optionally after crude forms denoting numbers, and words denoting units of coin in the singular number, when a distributive sense is to be expressed.[3] Thus the affix 'śas' is added after the word 'dvi' meaning two in the sence of repetition. Durga, the celebrated commentator of the *Nirukta* rightly observes, dve dve dviśah.[4] The dviśah words which re-explained by Yāska are mentioned mentioned in the Nighantu as follows :[5]

*prapitve abhīke dadhram arbhakarm tirh satah tvah nemah ṛkṣāh stṛbhin vamrībhih upajihvikā urdaram kṛdaram rambhaḥ pinākam menā gnāh śepah vaitasah ayā enā siṣaktu sacate bhyasate rejate. iti dviśaḥ.*

Yāska first of all discussed the pair synonyms *prapitve* and *abhīke* which means 'near'.[6] The *Amarakoṣa* written by Amarasiṁha gives fifteen synonyms of 'near' viz. *samīpah, nikatah, āsannah, sannikṛṣṭah, sanīdah, sadeśah, abhyāśah, savidhah, samaryādah, saveśah, upakanṭhah, antikh, abhyrṇah, abhyagrah* and *abhitah.*[7]

Yāska does not derive the word *prapitve.* But he has equated the word with '*prāpta*'[8]. Siddheshwar Varma regards this type of derivation as unsound.[9] He further remarks that the origin of the word is obscure. Moreover, Yāska has equated '*abhīke*' in the meaning of 'abhykt'. Sāyaṇācārya give the meaning of '*prapitve*' in the Taittirīya Brāhmaṇa in the sense of 'evening'[10] although in explaining the Ṛgvedic verses he explains *prapitve* as '*āsanne*' as pointed out by Yāska. These two words occur atleast twentyfive times in the Ṛgveda. The Ṛgvedic verse 4-16-12 includes both the words *prapitve* and *abhīke.* Sāyaṇa gives the meaning of the former as '*prakrame*' and that of *abhīke* as *samīpe* or *saṁgrāme.* The word '*abhīke* is derived by Sāyaṇa from the root *Vanc* 'to go' with the preposition *abhi* by the rule '*pṛṣodarādini yathopadiṣṭam*' formulated by Panini.[11]

*Dabhram* and *arbhakam* are the synonyms of 'small'. These two words are read only in a few verses of the Ṛgveda.[12] In almost all these references, these two words express the same meaning as pointed out by Yāska. In one place Sāyaṇa explains '*dabhram*' as *hiṁsām.*[13] Yāska derives the word '*dabhram*' from the root *Vdabh* 'to injure', literally that which can be easily injured or cut, being small. similarly '*arbhakam*' is traced to the root *Vhṛ* with the preposition 'ava' in the sense that which is brought down i.e. made little. But the word *dabhram* along with alpa is spoken of as a synonym of *Sūkṣma* (little) in the Amarakoṣa.[14]

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(little) in the Amarakoṣa.[14] According to Haima, the word *anu, vṛhi,* and *alpa* are synonyms of *sūkṣma.*[15] Amarsiṁha includes *arbhakam* among the synonyms of a child.[16]

Tirah and *Satah* are synonyms of 'attained'. In the *Amarakoṣa, prāpta* i.e. attained, is regarded as synonym of *labdham, vinnam, bhāvitam, āsāditam* and *bhūtam.*[17] The word Tirah is mentioned in the Amarakoṣa where it is spoken of as one of the two synonyms of *tiryak* i.e. crossingover, or traversing.[18] This signification of the word is categorically expressed by Sāyaṇa as '*tirah tiryagavasthitam pavitam* etc.[19] So also *satah* as the synonym of *prāpta* i.e. atained is seen in the commentary of Sāyaṇa on Ṛ.V. 7-104-21. But this word means something 'existent' in the R.V. 1-36-3. This meaning of the word is also seen in the Śukla Yajurveda.[20] yāska derives these two words to *Vtṛ* 'to cross' and *Vsṛ* that 'which flows to another place' with the prefix '*sam*'.

The fourth pair is *tvah* and *nemah.* These two words means 'half'. The first one is uttered five times in the R.V. and the next one three times.[21] In R.V. 1-147-2, the word '*tvah*' is uttered in the sense of 'one' as it is willflly laid down,

"Mark this my speech, Divine one, thou most Youthful, offered to thee by him who gives most freely. One hates thee, another signs thy praises : I thine adorer laud thy form, O Agni"

Yāska derived the word '*tvah*' from the root *Vtan* with the prefix '*apa*' which means 'being stretched', is away, i.e. half. So also '*nemah*' is derived by him from the rot *Vni* with *apa,* lit 'taken away'[22] S. Verma regards this derivation of the word '*nemah*' as plausible. But he thinks that this derivation awaits further investigation.[23] Regarding '*tvah*' he is of opinion that 'Probably, as it is also used in the sense of 'one : one', it is related to the particle '*tu*' as PW suggests.[24]Sāyaṇa speaks of these two words and quotes the view of Yāska. He says "*nemah is ardhah*" (i.e. half). As because both the husband and wife performed the same work therefore they ar one".[25]

In the first chapter of the Nirkuta, Yāska has already mentioned the word 'tvah' in connection with the discussion on the particles found in the Vedas.[26] Yāska holds that *tvah* being a pronoun in the sense of 'opposition' is unaccented. Some hold it to be a synonym of 'half' and there by he quotes a verse from the Ṛgveda where this word is used four times. In this context he further pointed out the views of some scholars who regard that the word '*tvah*' is a particle. But Yāska established that *tvah* is not a particle but a pronoun. He cites a popular verse from the veda where *tvah* as a pronoun is uttered such as :

"One sits increasing the store of stanzas,
a second chant the gāyatra hymn in
sakvari measures.
One, i.e., Brahma, expounds the
science of being;
Whilst another metes the measure
of the sacrifice". (R.V. 10-71-11)This pair is also included in the Sarvanāma list by Pāṇini, the celebrated grammarian.[27] Amarsiṁha pointed out that there are three synonyms of *ekāki* (alone) viz. *ekāki, ekah* and *ekakah*[28]. Again he says that *bhinnah, anyatarh, ekah, tavah, anya, itarh* are six names of *bhinnah* i.e. different.[29]

Next word *ṛkṣāh* and *stṛbhih* are discussed. These two words mean star. There are few references to these words in the vedas.[30] Yāska traced *stṛbhih* to *Vstṛ* 'to strew', and *ṛkṣāh* to that of *Vṛ* and *Vkhyā* in the sense of that 'which appears scattered' (in the sky) and that 'which is seen gone out' respectively. Regarding the meaning of the word *ṛkṣāh,* Dr. S. Verma remarked.[31] 'Actually, however, the word meant 'a bear' and was used metaphorically for a group of stars, as has been in Lat. and Eng. Indo-Eur. *ṛkthos* ' bear', Gṛ arktos 'a bear'. The A.V. too has a reference to this word meaning 'bear'.[32] Ṛksāh as a star is mentioned in the Amarakoṣa.[33] It has its synonyms such as *nakṣatram, bham, tārā, tārakā,* and *uḍu.* But in another place of his work. amarakoṣa speaks of *ṛkṣāh* as bear. It has its synonyms as *bhallukah, acchabhallah* and *bhālūkah.*[34] Sāyaṇa explains *stṛbhih* from the root *Vstṛ* 'to cover' with the suffix *kvip.*[35]

*Vamībhih* and *upajihvikā* are synonyms of emmet. *Vamrībhih* occurs only once in RV.[36] So also *upajihvikā* is mentioned one time in RV.[37] *Sāyaṇa* explains *vamrībhih* as *upajihvikābhi* and *upajihvikā as* upajighrati.[38] He holds that although *upajihvikā* and *vamrah* are synonyms, yet as they are separately uttered in the same verse, therefore they ar explained separately by him. *Vamrah* and *vamrīh* mean ant. The word *vamrībhih* is traced to *Vvam* 'to vomit' by Yāska. On the other hand, '*upajihvikā*' is explained by Yāskah as *upajighrati* which again can be traced to *upa* with the root *Vghrā* 'to smell'. But Dr. S. Varma regards this derivation of Yāska as unsound.[39]

*Udraram* and *kṛdaram* are synonyms of granary (i.e. *āvapanam*) Yāska derives *urdaram* as pierced upward or pierced for food.[40] Amarakoṣa speaks of *āvapana* as a synonym of utensil.[41] The use of the word *kṛdaram* is not seen in the R.V. But the Śuklayajurveda refers to it as grannary.[42]

The next pair of synonyms is *rambhah* and *pinākam.* The word *rambhah* is reflected several times in the R.V. The word *pinākam* is not seen in the R.V. but appears inthe Taittirīya Saṁhita.[43] *Rambhah* is socalled because people grasp it. So also *pinākam* is explained asthat with which one destroys.[44] Thus these two words are traced to *Vrabh* 'to begin', take in hand and *Vpiṣ* to pound. Amarasiṁha expressed that this word means the bow of god Śiva.[46] The vedic word *pināk* is a neuter word. In the Atharvaveda, too, this word is used in the sence of divine bow as Sāyaṇa explains : *aiśvaram dhanuh pinākam. tadvat śatrunihananakṣamam āyudham bibhrati dhārayanti.*[47]

*Menāh* and *gnā* are synonyms of woman. The Ṛgveda records these two words only in a few verses.[48] *Menāh* is derived from the *Vmānaya,* lit 'one whom the people honour' and the word *gnā* is traced to *Vgam,* lit that to whom people go.[49] Sāyaṇa, the celebrated commentator gives the meaningof this word as wife of god *devapatnī.*[50]

Śepah and Vaitasah are synonyms of penis in the vedas. Yāska traced the word śepah to Vśap meaning to touch and vitasah to vi vtas 'to hang'. The word vaitasah means pertaining to a cane too. The R.V. 10-95-4 and 10-95-5 read this word in connection with the description of affairs between Pururavas and Urvaśī. It is also used in the sense of a staff. The Atharvaveda records the word śepah and the seer puts it as : śepo garbhasya retodhāh i.e. let the viril organ, the seed placer of the embryo. set.[51]

*ayā* and *enā* synonyms of 'reference'. The word ayā is uttered by the seer atleast twenty four times in the R.V.[52] The word enā also is reflected several times in the Ṛg Veda.[53] Yāska remains silent regarding the derivation of these two words. These two words are not recorded in the Amarakoṣa. Sir Monier Williams speaks of ayāas indeclinable (from pronoun basea= anā ya) in this manner and that of enā also as indeclinable meaning here and there, in this manner, thus etc. as in R.V. 1-27-21.[54]

Siṣaktu and sacate are synonyms of service (i.e. sevamāna) Yāska does not derive these two words too. Inspite of this, he simply quotes vedic lines where these two words are mentioned. But Sāyaṇa on R.V. 1-18-2, deals with the formation of this word as prescribed in the Aṣṭādhyāyī.[55]

The word 'sevā' is seen to have two synonyms in the amarakoṣa e.g. sevā and śvavṛtti i.e. service and service as that of the dogs.[56] Only in few verses of the R.V. these two words occur.[57] Yāska derives in this connection the word svasti which is seen in the R.V. 1-1-9.[58]

Bhyasate and rejate are the last pair of words mentioned by Yāska. These two words are synonyms of fear and trembling.[59] The word bhyasate is traced to Vbhyas 'to fear and the word rejate is derived from the Vrej 'to shake'. Yāska concludes his discussion on the dviśah word by citing a verse of the Ṛgveda where the word rejate is used to mean 'to shake' as rejate agne pṛthivī makhebhyah i.e. the world is afraid of the great ones.[60]

It appears from the on going discussion on the *dviśah* word as reflected in the Nirukta by Yāska who rightly advocated the meaning of the synonym as recorded in the Vedas. Yāska has expressed his views beautifuly and gives their derivations in their true sense which corroborate to the explanation of Sāyaṇa, the celebrated commentator. Some of these pair words are not seen in the lexicon *Amerakoṣa* written by *Amarasiṁha.* Sometimes the meaning of these words undergoes changes and with that changed meanng these ords are used in later literatures. for example Vedahas vamrah and vamrīh for male and female ant. But later Sanskrit literature records also valmī as 'ant', from which ant-hill i.e. valmīka is formed.

It may now be concluded that the study of such typeof vedic words will help a lot in unfolding certain ideas which were in our cultural as well as social heritage and contribute immensely in developing the Modern Indian Languages in toto.

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4. Nirukta 3-20 : Durgabhāṣyam.
5. Sarup, L., - The Nighaṇṭu and the Nirukta, p. 21, 3/20.
6. Nirukta - 3-20-2.
7. Amarakoṣa - 3-1-66.
8. Nirukta - 3/20.

9. Varma, Siddheswar - The Etymologies of Yāska, p.139.
10. Taittiriya Brāhmaṇam, Sāyaṇbhāṣyam : 2-8-9-8.
11. R.V. - 1-72-8, Sāyaṇabhāsyam, (Pāṇini) Aṣṭādhyāyi - VI-111-109.
12. R.V. - 8-4-10, 2-56-2, 7-58-6, 11-2 29.
13. R.V. 7-104-10, Sāyaṇabhāṣyam.
14. Amarakoṣa - 3-1-61.
15. Amarakoṣa - 3-1-61.
16. Ibid 2-5-38.
17. Amarakoṣa - 3-1-104
18. Amarakosa - 3-3-156.
19. R.V.-8-1-15, Sāyaṇabhāṣyam.
20. Ś.Y.V. -1-36-3.
21. R.V. -1-147-2, 1-152-2, 8-100-3, 10-71-4, 10-71-11.
22. Nirukta 3/20
23. Verma, Siddheshwar, The Etymologies of Yāska, p. 137.
24. Verma, Siddheshwar, ibid. p.120.
25. R.V. 5-61-8, nemoardhah. jāyāpatyor-militvaikakārya-kartṛitvādeka eva padārthah.
26. Nirukta 1/7
27. Aṣṭādhyāyī 1-1-27, 'Sarvādīni sarvanāmāni'
28. Amarakoṣa 3-1-82.
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30. R.V. 1-24-10, 8-24-27, 1-68-9, 1-87-1, 1-166-11.
31. Verma, S., The Etymologies of Yāska, p.37.
32. A.V. 8-6-2.
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34. ibid. 2-5-4.
35. R.V. 1-87-1, Sāyaṇabhaṣyam.
36. R.V. 4-19--9, Nirukta3-20-15.
37. R.V. 8-102-21.

38. R.V. Ibid. "upajihvikāvamiraśabdau yadyapi paryayau tathāpi/ pṛthagupādānāt vamraśabdastadviśeṣe paryavasyati".
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40. Nirukta 3-20-17.
41. Amarakoṣa 2-9-33.
42. Śuklayajurveda : 29/1.
43. Taittirīya Saṁhitā 1-8-6-2.
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45. Amarakoṣa 3/3/41.
46. Ibid. 1/1/35.
47. Atharvaveda 1/27/2, Sāyaṇabhāṣyam.
48. R.V. 1-51-13, 1-21-2; 10-113-3 (Menāh) gnāh = 1-22-10, 1-61-8, 4-9-4 etc.
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50. Sāyaṇa on r.V. 1-22-10.
51. A.V. 5-25-1.
52. R.V. 1-87-4, 1-128-2, 3-12-2, 9-47-1 (ayā)
53. R.V. 1-30-3, 1-105-19 (enā.)
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55. R.V. 1-18-3.
56. Amarakoṣa 2-9-2.
57. R.V. 5-41-5, 20, 8-75-13.
58. Nirukta 3-20-40.
59. Nirukta 3-20-41.
60. R.V. 6-66-9.

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# IMMUNITY AND GERM STRUCTURES IN THE *ATHARVAVEDA*

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## Prologue

I.0 This paper intends to unravel the description of germs,bacteria, worms and viruses from the Atahrvaveda, the mine-house of technical knowledge of which biologists and pathologists are entitled for detailed study.

I.1 Occurrence of the word krimi (*puṁ*) karm + in - *itva/ krmi* (*puṁ*) *kram+in, samrasāraṇa/* शरीरान्तर्गतान् सर्वान् क्षुद्रजन्तून् attracts the attention of the scholars which is responsible for different diseases.

## View prevalent in modern science

II.0 Even though the extension of the topic can have many openings yet this paper restricts the discussions to highlight the shape, size, effect and eradication methods from the extant *mantras* of AV.

The modern medical science has many words for *krimi* as germ (*microb* or bacillus especially are causing disease) *bacterium* (Bacteria are the cause of many diseases, most of which can be traced by the use of antibiotics.) worm (kind of small boneless, limbless, creatures especially the kid of living parasites in the intestines etc. of amimals). virus (any of various poisonous element smaller than bacteria, causing spread of infections disease cannot be seen by ordinary microscope but by electron microscope. They reside in RNA and can be considered to be in the borderine between the animate and inanimate.) Krimis roughly include them all. The term 'germ' is used for all those categories in this paper.

II.1 References from AV : AV refers to worm, germ etc. to a great extent with there details of descriptions. They are in I.7.1-7, I.28.1, II.31.1-2, V. 23.7,11, V.29.7, VIII.23. Invocztion to Indra and Agni is made to get rid of those worms etc. and kill them for all times to come. They are as follows: I.(7.1-7) (8.1-4) (16.1-4) (28.1-3), II. (31.1-5) (32.1-6), V. (23.1-9,13) (29.1-15), VI.32.1-26. Besides there are treatments found in Ṛgveda (RV) - Sun as the killer of worm of poison. RV I.161.8, 10, X. 118.1,7. Other texts dealing withthis topic are : Tai. 5.5.11.1, Maitra 2.6, Tai. A.4.36, Sat. Bra. 5.4.1.2. and RV. I.191.

II.2 Description : The worms can be of many faces, many size and it can be born in many places. Before that let mantras for worms be depicted.

**उप प्रागाद् देवो अग्नी रक्षोहामिव चातनः।**
**दहन्नप दूयाविनो यातुधानान् किमिदिनः।।**

*I.28.1.*

Description of their multiplid numbers, their children and grand children. It is Indra and Agni who can restrict the functions of yātudhana I.7.4.

पुत्र यातुधानीः स्वसारमुत नप्त। अधामिथोविकेश्यो वि अतां यातुधान्यो वितृह्यन्तामराय्यः।। I.28.4. इन्द्रेण प्रणुधमानो यातुमान्। यातूनि रक्षांसि विधत्ते अस्मिन्निति यातुमान् रक्षसाधिपतिः। यद्वा यातवो यातनाः। यत् विकारोपस्कारयो इतयस्यात् औणादि उण्। ता अस्मिन्न् विद्यन्ते इति यातुमान्। तादृशः सर्वः निखिलो यातुधानः। (Comm. of Sāyara) अग्निः पूर्व आरभतां प्रैन्द्रोदेव नुदतु वाहुमान् अयमस्मौन्येत्य।। I.7.4. जिघांसया प्रच्छन्नचारिणः यातुधानं राक्षसम्। किम् किम् इदानीं वर्तत इति चरन्नम्। किमीदिने–किम्

इदानीमिति चरते (यास्क VI.11.) अरभतां–यातुधानान् निग्रहीतुमुपक्रमान्। रभ–रभास्ये। राभस्य कायोपक्रमः। अग्निःखलु वै रक्षोह।। (तै. संहिता 6.1.4.6.) अन्वान्तये शीर्षस्य हथो पार्ष्टेयं क्रमीन्। अवस्कवं व्यध्वरं क्रिमीन् वचसा जभ्भयामसि।। II.31.4 ये क्रिमयः पर्वतेषु वनेषु धीषु पशुष्व स्वन्तः। ये अस्माकं तन्नमाविशुः सर्व तदून्यि जनिम क्रिमीणाम्।। II. 32.5.

One can find hundreds of categories of yatudhanas (I.8.4). Besides *amiva* or *roga* is highlightened (I.28.1). One *krimi*/worm called *alagandu* is refered along with visible and invisible worms which are responsible for destroying blood and muscles. There are many epithets for worms.

दृष्टमद्दष्टमतृहमथो कुरूरूमतृहम्। अलगण्डून्सर्वान्छलुलान् क्रिमीन् वचसा जम्भयामसी। II.31.2. शोणित मांस दूषकजन्तुः। (तन्नाम क्रिमि विशेषः। कुटीरजाल तद्वद् अन्तरवस्थितं क्रिमिकुलम्। – – अन्वान्त्यं – अनुक्रमेण अन्तेषु भवं क्रिमिजातम् (born in intestine) शीर्जण्यम्–शिरसि भवचं (created in head) पार्ष्टेयं/पार्ष्णेयं– पार्ष्णिभवं क्रिमिम् (remain in the ribs) अवसुवम् –अवाक् गमनस्व भावम्–अन्तरन्तः प्रविश्यवर्तमानम् इत्यर्थः। व्यध्वम्–विविध–अध्वा व्यध्वम्–विविध – अध्वा व्यध्वम्– यद्वा विविधै रोषधदिभिरपि न विधत्ते ध्वरो यस्य स तयोक्तः। अमीवानां रोगाणां चातयिता नाशयिता। I.28.1. Residing in intestine and other different places : Noth only adult human body but also in the body of a child (V.23), in cow (II.32.1), in mountains, forests, plants and beasts(II. 31.5) the germs reside. They can enter in to animals and humand body coming (*kimidanim*) which are the demon known as kimidins (I.28.1.). Further they can inflict into the body (II.3) from outside by intake of food, drink and by wounds, eyes, ears and teeth (V.23). These points are certified by the explains of teh commentators on different bhāṣyas.

*yātudhāna* is described by the bhasyakara as the lord of demon in other words demonic germs/viruses etc. Because those creatures cause pain the animals. यातना पीडाविशेषाः धीयन्ते इति यातुधानाः।। the creator of pain.

It may be reconsidered that yātudhāna which is accepted as ademon can also apear as a demonic worm that generates un-bearable pain by its attack. The meaning of this may be taken on the contextual ground as above.

III.0 Charka's Descrition : As it is evident that germs ar responsible for the diseases Charaka, the system builder of the Ayurvedic Science accepts three reasons for the spread of disease in his Sūtrasthānam. They are nija (self) āgantuka (incoming) and mānasa (mental). त्रयो रोगा इति– निजागन्तुकमानसाः । तत्र निजः शरीरदोषसमुत्थः आगन्तुभूतविषय वाय्थग्नि सम्प्रहारादि समुत्वः मानसः पुरिटस्यालाभाच्चा निष्टस्मोपजायते।। Here the word 'bhuta' is accepted as germ. Sūtrasthānam II.48) Aitareya addsone revisionto this view by one आगन्तु वात्पित्त्श्लेष्म निर्मिताः।। सीत्रस्थानम्– 20/2. He further describs four types of worms both visible and invisible. They ar as follows :

(1) Worms created out of outer dust

(a) यूका (b) लिक्षा/पिपिलि (का)

(2) Blood originated

(a) केराज (b) लोमज (c) लोमद्वीप

(d) सौरष (e) औदुम्बर (f) जन्तुमाता

(3) Kaphaja कफज

(a) अन्यत्र (b) उदरज (c) ह्लदयजम्

(d) चुरू (e) दर्भपुष्य (f) सौगन्धिकः

(g) महागदः

(4) Stool पुरिषज

(a) ककेरूक (b) मकेरूक

(c) लिलेहि (d) मसुराज

Besides detailed applicationin Vimnasthanam he accepts viḍaṅga विडङ्ग or apāmārga etc. herbs for treatment which happens to be missed in AV. On the other hand AV chiefly believes on the growth of immunity by killing the germs under magical spells.

IV.0. Characters : They are dreadful (V. 23.4) The worms enter into the most sensitive organs create enormous pain and torture by their fast moving and sorrow birnging charcters (V.23) : by instituting diseases. For this purpose the commentator speaks yātudhāna as यातना पीडाविशेषाः धीयन्ते।

IV.I. The worms both visible and invisible are having different sizes. They are having different colours like mixed colour (sāranga) or spotted., discoloured, black white (arjuna), scarlet (V. 23) and deep brown. They are dreadful in their shape like three bellies, sharp hands and sides and three headed (V.23) poisonous venom, horns (II.32), Kusumbha etc. and even like nets (II.31). They have kings, minsiters, father, mother and brother etc. (V.23.)

**हतो राजा क्रिमीणामुतैषां स्थपतिर्हतः।**
**हतो हत माता क्रिमिर्हत भ्राता हत स्वसा।।** II.32.4.

The word *alagandu* is quite significant for the purpose. *Alagandu* can pollute the blood and flesh and quite dreadful in their nature. They are grdhra, koka and nadanimā by name.

V.0. Prayer for Immunity : Hymns are prayed to the goddess Sarasvati, the sky, the Indra, Agni and the sunray to destroy germs of all kinds. Prescription for destruction is made both on mantrasand herbs. All these Atharvanic texts prescribe prayer top Agni, Apa, Maruta, Parjanya, Vidyut and sun God and application of अजश्रुङ्गी, अपामार्ग, आञ्जन, काश्मर्य, कृष्णगुग्गुल, हरिद्रा, पीला, पृस्णिपर्णी, प्रमन्दनी, शतवार, रश्मि, सर्षप, सहस् चक्षु शिराब etc. for the destruction of worms.

V.I. Details : Since the mantras are meant for the destruction of krimis yet the references are stray on their details of physicl features. So the main purpose of these hymns are one pointed. The destruction of germs constitute the principal constituent of the text. The way of opertion for destruction of germs are both magical and herbal. The commentator has taken resort to Kausikasutra for the elaboration of the applications as follows:

1. Indra is the killer of worm (killer of cloud-demon) Rg V.83.2, VII.104.21.30.
2. Plants - Killer of worms - Sánikhamani, ajasrngi, prsniparni, anjana, pratisaramani and satavaramani-IX.36.2, 6.
3. Medicine for worm of thousand eyes AV. IV.20.5 and 6, VIII.6.6-9, 19,20.
4. Utterance of different mantras administering herbs like bamboo-knots, bamboo-dusts, (V.23 notes)
5. Applying butter on the head of the child and heated iron be touched on the butter with the mantras to make child germ-free (V.23 notes).
6. Sigruvija/Sobhanjana the pot herb and butter be mixed together, herb and butter be mixed together and massaged in the top of the head/talu.
7. 21 Roots of usira, the Andropogon Muricatus be chrned by a stone and be administered.
8. A bundle of 21 Andropogon muricatus be sunk in a pitcher full of water and the water be used for the bath of the affected person with chanting of mantras (V.23)
9. Besides there are devices to kill germs by Indra's stone (II.23).
10. The germs can be destroyed by the sun rays (II.32).

(A) Immunity from poisonous germs is accorded from the gods and goddesses in both defensive and offensive manner. There are words like yatudhana, kimidin and they are gradhra, koka and by name which identify their characters appear quite significant to manifest the knowledge of germs when there was no microscope and electronic microscope.

(B) Adaptation of both magical and physical devices for their eradication appear scientific when there is vibration treatments, light and sound treatments found to be adopted very recently to ward off the insects, mosquitoes and their viruses.

(C) The acceptance of germs as the root of diseases appear to be the foundation of the theories of Indian Medical Science.

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# ATHARVA-VEDIC MAGIC AND TANTRIC MAGIC

*G. Mohapatra*

The attitude of the Atharvavedains more realistic than the other vedas sincerely deals with the practical needs of the people and prescribes a large number of measures through charms and magics resulting immediate effects in fulfilling the requirements of the people. It is also a sacred book of the Aryans sharing the sanctity with the other Vedas and Dharma Sūtras. Therefore, in the sacrifices this veda ultimately ranks a high position as 'Brahmaveda' and the Atharvaved in gets the invitation to preside in the sacrifice as Brahmā. This Veda applies its charms and mantras not only for the purpose of rituals, but also for different practical aspects of life. It bestows good results to the performer and bad results to the enemies. In summing up, through an orthodox stereotype view it can be well remarked that this veda is used to appease, to bless, and to curse in corroboration with the need. It was believed that happiness could be better achieved through this Veda, the mantras of which were composed, as found in the traditions of 'Śruti' by the important seers like Atharvan, Aṅgiras, Bhṛgu and their descendants.

## Atharva-veda and its region

While the other Vedas attach importance mainly to the sacrifice, the Atharva Veda emphasises more on the practical aspects of life like politics, sociology, medicine, surgery, charms and magic. In order to cure the diesease, to suppress the enemies, to achieve magnificent and effective results the seers of the Atahrvaveda have prescribed numerous solutions giving magic results to the people. This Veda contains in itself, 20 Kāṇḍas, 730 Sūktas and 6000 mantras. As this was not counted among the 'Trayī', it was believed to have developed in a little later period. Therefore, the seers in course of time had gained more knowledge in various fields and included them in theVeda. They called the God as Vrātya and performed Vrātya Sṭoma sacrifice which was a new innovation in the field of sacrifice. They realised the power of 'kāla' or time and described it with all importance. The supernatural activities of Kāla in the kāla Sūktais remarkable. Not only this; they were also proficient in the Āyurveda Shāstra and Jyotiṣa and had gone very deep into the matter. The mention of Gāndhāra, Mujavat, Bahlika, Magadha, Aṅga etc. signify very well the geographical knowledge and the territorial dimension of the Atharvavedic Society. Thus, it appears to us, the Atharvavedic Society was covering the whole of North India beginning from the west of Kāshmīr i.e., Gāndhār and Mujavat, to the Eastern India, Aṅga Desha and Magadha. Later on Aṅga, Baṅga, Kaliṅga and Kāmarūpa, due to the impact of Atharvan and subsequently the 'tantras', became the important seats of tantric practices in India. The 'Paippalāda Śākhā' of Atharva veda is even now, therefore, found in this belt, particularly in the Mayūrbhañj district of Orissa. Here, there are a lot of Brahmins belonging to the Atharvaveda who practise the charms and rituals in Atharvavedic style.

At the time of the sacred thread ceremony, some of them shoot an arrow to a bull for which in the local language they are called 'Ṣaṇḍha bindhā Brāhmaṇa'. Thus, it is found as to how the Athavavedins believe in the charms and magics which have been deep rooted in their rituals.

## Charms and magic

Magic is an art that charms people through its skill. It is the art of influencing events by controlling nature, spirits, mysterious agency, witchcraft[1]. But charm is the magic spell that helps to perform magic.[2] Magic is magic till it is mysterious. The moment the mystry is unfolded, it is no more a magic. So, magic is always kept secret from the common people.

Atharvaveda attaches more importance to this secrecy and orthodoxy. It has devoted a lot of Sūktas to Indra, Varuṇa an other gods praying them to bestow happiness, pleasure and prosperity and also to kill the enemies. It is believed that the concerned mantras would be undhoubtedly effective without failure. People accepted them as gospel truth like the hymns of the other Vedas. This faith was developed through confidence in them and the adoption of the mantras had their magical effect on them.

Atharvavedins applied the hymns and charms to cure disease (Bhaiṣajyāni), to have long life and good health (Āyuṣyāni), to subdue the enmies and demons (Abhicārikāni/ Kṛtyāpratiharaṇāni), to control the women (Strīkarmāṇi), to secure influence in the assembly (Saṃmanasyāni), to obtain prosperty and freedom (Pauṣṭikāni), to get rid of sin through expiation Prāyaścittāni and to regulate at will the cosmogonic and theosophic aspects. As such, they wanted to have control over everything both on spiritual and material world. They were able to apply the scientific methods and the psychological treatment in order to exhbit the magical charms in the above mentioned felds. Thus, Atharvaveda stands as the pioneer of magic in the culture of India, and the tantric magic got its root from this Veda.

## Magic and Theosophy

In the first stage Atharvaveda did not put importance on popular magic. It was the first book that makes use of magic mixed up with theosophy. A lot of magicl aspects are found in the performance of sacrifices and rituals of day to day life. For example, it is stated in Atharvaveda that Varuṇa had the magicl power to disapperar in the sky at his will[3].

Remaining invisible he punishes the cheats and the enemies. As such the magical twist has been given in the philosophical hymns. For example, some hymns are employed to display the conception of 'Asat', the nonexistent, as spell to destroy enimies, demons, magicians etc.[4] There are described some sacrifices which incorporate exorcism-formulas and magical rites whereby the priest can destroy the enemy whom he hates and who hates him as well. It was not at all considered to be a sin. Subsequently in the later period the law books i.e. Dharma Shāstras permit the use of exoercism against enemies. for self-protection the Atharvavedins consturct stone buildings and apply the mantras in order to prevent enemies to get into it. They worship the moon to control mind (Manas), to Vāyu, to Sun for powerful eyes, to space for effective ears, to earth for an able body and to Saraswatī for good speech[5]. This is the influence of Puruṣa Sūkta of Ṛg Veda where it is mentioned - "Chandramā manaso jātaś cakṣoḥ sūrya ajāyata". They use these mantas for the peace and prosperities of the country. Therefore, it is said :-

*yasya rājño janapade atharvā śāntipāragāḥ,*
*nivasatyapi tadrāṣṭraṃ varddhhate nirupadravṃ.*

The Atharvavedin devoted themselves more in the fields of charms, mesmerism, hypnotism, mental healing for the benifit of the society[6]. They prayed the almighty as 'Ekavrātya' and perform 'Vrātya Sṭoma' in order to fulfill the desire of the people .[7] A large portion of Atharvaveda deals with Vrātya[8] which has been traced as the origin of Śaivism in the later period. No doubt, they were staunch believers on the power of gods, whom they invoke.

## Power of gods; utilized in magic

Brain washing is also an imortant part of magic. It has all its psychological effects. In Atharvavedic society brain-washing of the people was done at the first stage, when it was announced that the specific god is capable of giving specific result. So that the people of their specific needs involked specific god. For example, Agni is said to have come of the sun[9]. He has the power to kill the demons[10]. So, numerous mantras have been dedicated in Atharvaveda to the fire god.Varuṇa was so powrful, that he was able to move in the universe in subtle form. he was able to see the sin of the people and no sinner could escape from him without punishment.[11] Kāmadava, better known as Cupid has the power to kill the nemies. He had the capacity to develop energy in then invoker. So that the Atharvavedins pray him to have all the beneficials and simultaneously he has been requested to import all the bad aspects to the enemies.[12] As such all the gods were invoked to bestow good results to the devotees. The 'Yajamāna' for this intention usually prayed to Kāla[13] the god for time and Rudra, Indra,[14] Varuṇa etc. through their respective mantras.

Indra was considered to be more powerful in the Atharva Vedic age in the same way as was there described in Ṛg Veda. He was energetic to the maximum extent by drinking soma juice and there by could kill Vṛtrāsura[15] By invocation, if he is pleased, he can grant energy, prowess and vigour.[16] He heldps to protect the invoker. He is the same form of the Sun god and the earth as well. With this not in the devotees pray him in Atharvaveda n order to get the magical results. The sun can bestow all sorts of wealth and happiness and the people would never suffer for hunger and pain[17].

Like Indra, the Sun was also given much importance in acting for the welfare of the people. He is called 'Taraṇi' and therefore, maintins a king of similarity with the boat.he moves all over the earth. So that he is able to see everything[18] With this fath the Atharvavedins applycharms in the names of these gods. They get maximum satisfaction and good results out of this. They must have developed a confidence in their mnd due to faith in gods. This would have helped them to overcome difficulties. But, it cannot be denied that they must have some practice or Sādhanār for themselves in addition to their strong faith in gods. The charms and invocations helped them no doubt to live happily with pleasure and prosperities. Peace and pleasure were the ultimate goal in the Atharvavedic society. The charms were utilised for the attainment of the'puruṣārthas' like piety, prosperity and pleasure.

## Subjugation of the enemies

Magic and charms have been applied in Atharvaveda for the subjugatrion of the enimies and to kill them if necessary. This is essential mostly for the security of kingdom in order to have peaceful administration (Rājakarmāṇi). The Rākṣasas, piśācas etc. were also considered enemies of the Vedic people as they were against the vedic sacrifices. Atharvveda, therefore suggested a large number of ways to overcome the enemies.

The Atharvavedins were applying 'Maṇi', 'Mantra' and 'Auṣadha' for this purpose. The enemies could be kiled or subdued through the this easily[19] 'Khadiraphāla maṇi' ws one of the effective ones which had the power not only to kill the enemies, but also to bring prosperity. 'Varuṇa maṇi' also had the power to kill the enemies, and also to bring prosperity. It prevents the disease and saves the people from death. It also gives prosperity and fame as recorded in Atharvaveda[20] It has been clearly mentioned that one who ties the maṇi of 'Tilaka Tree' easily can overcome enemies. The enemies run away on seeing it.[21] 'Śāktrya'[22] is another maṇi which is also used for this perpose. The treatment through maṇi is very much effective and the Atharvavedin believes in it.[23] It works like magic. There is a 'māṇi' made out of 'Jaṅgiḍa' tree, which saves from the attack of the demons. It averts all human problems and cures diseases[24] It has its own magical effect. 'Palāśa maṇi' sves the people from attack of Brahmarākṣasa. It also removes the bad effect of planets.[25] somapatra maṇi possesses the power to impart energy to the body. It is able to protect the body from all problems.[26] Another one caled 'Pippala maṇi' germinated on Khadira tree has its multi effects. It is sufficient to kill the enemies.[27]

Another maṇi 'Arālu' looks yelow. It wards off all kinds of problems and difficulties.[28] 'Apāmārga' is one of the most effective medicines which can be used to kill the enemies[29] as well as descendants. 'Jaṅgiḍa maṇi' averts fear and protects the persons while killing his enemy.[30] 'Ajasṛngā' is the name of a medicine, the smell of whose smoke is so untolerable that the Rāksasas and the Piśācas fly away from the spot.[31]

## Magical powers of mantras

Not only the 'maṇi' and 'auṣadha' (medicine) were applied to kll the enemies, or to avert them, but the role of mantras has their sudden effect for the purpose. Prior preparation is usually essential to apply maṇi and mantra for the said purpose. But in the battle field when the person has to face the enemies from a distance this specific mantras becmes more helpful. But, to apply a mantras, the person concerned must have the prior 'sādhanā' and 'siddhi' with him. Otherwise, the mantra would have no effect. It is mentioned in the Atharvaveda that the bw-man has to apply in certain cases, 'Indra-Mantra' to his arrwo by saying, - "O" Indra, by your kindness let my chariot and the horse become juvenile, festive and merry wth all encouragement and energy. 'O' arrow, you are sharp and powerful. You have got ability to kill the enemy. Please kill the elephants, horses and army of the enemies [32] By saying this one should throw the arrow. This speech becomes effective, if the person concerned possesses 'Siddhi' through the prescribed 'Sādhanā' advised in the 'Dhanurveda'. Not only for the purpose of battle, the mantras were used, but also for other cases alike to recover the disease, to seduce woman etc. relavent mantras were also applied. for examle, Agni is prayed through the mantra to cure the diseases like Vāta and Pitta.[33] As such many diseases were cured through mantras in those days.

## Magical force, a remedy

Magical forces could be used to cure the disease in the same way with the help of maṇi, mantra, auṣadhi. It was also a need of the society. By praying to the gods a number of diseases were cured. The Atharavavedins, however, in some cases adopt the tantric style in dealing with the ayurvedic problems like the delivery of childern, [34] protection of pregnancy,[35] untimely death of children[36] and so on. A demoness Niḥśālā was driven out through a mantra and was not able to cause unusual death of the chidren as mentioned in Atharvaveda[37] The tantric method of the use of the 'Apāmārga' plant and the charms for witchcraft are some of the important examples of the tantric magic originated in Atharvaveda.[38]

Atharvavedins while collecting the herbs, at first worship them as gods. It is believed that due to this worhip the herb will gain supernatural power and so that it can be effective. This gradualy develops tree worship and Vanaspati Pūjā or whorhip of nature. it is a fact that magic and religious cults had an identical aim in the begining in order to control the transcendental world. Atharvaveda took the major role maintaning the tradition of worshipping spirits, stars, treees, mountains and other superstitions[39] for the benefit of the people in the Indian society.

According to Atharvaveda the body consists of five important elements like hair, bone, nerve, flesh and marrow[40] To magically cure diseases this Veda utilises also five aspects of the herbs like leaf, stem, fruit, flower and root[41] as medicine. Medicines are applied with maṇi and mantra in accordance with the condition of the disease. for example, it is adivsed in Atharvaveda, one who holds gold in the form of ornaments in the body, becomes free from all diseases.[42] No doubt, he lives long. the Vedic people, thus knew the use of gold and they had a deep study on the magical characteristics of this valuable metal[43] Disease is nothing but an abnormality[44] In certain cases, the use of gold orgnaments normalises it. The metals and maṇi has got its magical effect to cure the disease. 'Mantra and auṣadhi' also possess the magicl power to normalise the body. So that Atharvavedins applied them for the following diseases like bone diseases, dying state (coma stage), effect of poison of various kinds, snake bite, blockage of urine, diseases caused through vāta, pitta and śleṣmā, bleeding, heart problem, jaundice, leprosy, cholera, worms, epilepsy, barrenness, sore and ulcer, fracture, diarrohoea, tuberculosis etc.

## To have good offsprings

Usually they adopt the tantric magical methods for ladies in accelerating smooth delivery cases. They knew that good semen is responsible to obtain a healthy son. During those days it was the ambition of the people to have sons. Therefore, a number of sūktas are devoted for this purpose and prayers are performed for different gods in anterior Ṛg Veda and Yajurveda. Atharvaveda later tried in its own way to adivse the measures for having good and healthy sons[45] In the concerned spell it is stated, 'O' Lady, you give birth to a son. Let the conception start with good semen in your womb. This medicine that is to be applied to you is having the earth as its mother and the sky, father. Let you conceive with this medicine. The Atharvavedins were conscious about the condition of the semen which is the vital one for healthy conception. They had the idea, if semen is bad, it creates twins.[46] Thus, under the careful treatment with application of suitable mantras and medicine the barrenness could be eradicated. They, in order to develop good semen in the man applied a medicine known as 'Pāthā', excavated from the soil.[47] 'Puṃsavana Karma' for obtaining a son was very well done during the time of Atharvaveda.[48] It is described, one can have a son with this 'Puṃsavana' ritual just like the fire grown in Sami-tree. But it is, however, necessary to cast good semen in the womb of the mother.[49] It does not apreciate for this the way of rape, but to seduce the woman. Therefore, a lot of methods and advices are there in this Veda on 'Vaśīkaraṇa' in order to have peace and good offsprings.

## Magic of Vaśīkaraṇa

'Vaśīkaraṇa' is applied for both the cases of the spouse. Both of them can apply this against each other. In one mantra the man has to speak, "O" lady, you move around me for al times to come like the mare with the tying post." With this mantra the medicine prepared with 'Nilāñjana, Madhuka, Kuḍha' and Nalada' is aplied too.[50] In the revrse case if the lady wants to bring her wayward husband to her side, may apply the Vaśīkaraṇa mantra.She would have to speak in this case, 'O' my dear husband, be always mine; I tie you with this cloth purified with this mantra. Now you cannot utter the name of another woman."[51] This magic is always successful in restoring peace in the family and there is no chance of conflict and dovorce as found in the present days. The medicine 'pāthā' is also applied to bring under control the cowives, so that they never quarrel among theselves.[52] In order to winover a lady, 'Kanyāvaśīkaraṇa mantra' can be applied to. For that a medicine is to be brought having been charmed with a specific mantra.[53] A lady can apply a medicine called 'Khanāmi or Sauvarcala' excavating it from the soil BY this her husband is charmed and will never go to another woman. This medicine has been named as 'Śaṃkhapuṣpī' or Āsuri.[54]

Vaśīkaraṇa was also applied to other people if required. There was one 'Parṇamaṇi' prepared out of 'palāsa' which was able to bring everybody under control.[55] It is described that the conchshell of the sea, if blown, the powers of the 'Piśācas and Rākshasas' are diminished and they are brought under control by its magical sound.[56] This is nothing but magic which has psychological effect in its background. Later on in the tantric period many sorts of methods were developed to control the people or the spouse through Vaśīkaraṇa. This vidyā was useful both in the state affairs and the family interest.

## The tantric system

First of all the tantric system is to be taken secret like the magic. It is clearly stated in the tantras, that unless the secrecy is maintained, the tantric methods would yield no result. Kulārṇava tantra emphatically announces about this secrecy that the tantric principles are to be covered secrate like the sex organs of the lady. Śiva says to Pārvatī :

*gopanīyaṃ gopanīyaṃ gopanīyaṃ prayatnataḥ,*
*gopanīyaṃ gopanīyaṃ svayoniriva pārvatī.*

However, for Vaśīkaraṇa the 'Uddiśa tantra' of Uddiyan (Orissa) has discussed the method as follows. The mantra and the method are so effective, that the lady becomes a slave for her husband.[57] It is advised here that the ash of the corpse, Baca, Kuḍh, Kuṅkuma and gorocanā taken together, if sprinkled on the head of the lady, she will no doubt be charmed and brought under control.[58] As such there are several processes depicted in the tantra śāstra which had the root in Atharvaveda. In other words, the concepts of Atharvaveda expanded, developed and blossomed in the tantra śāstra itself. For example, if a lady wants to charm her husband in order to bring him under her control, she would aply before coitus a paint on her sex orgnas consisting of the ingredients like gorocanā, the bile of the fish, the colourful top portion of the feather of the peacock, ghee and honey. After, that, as stated here, the husband would be faithful to the wife and would never think of another woman.[59] As such the Tantrics have presented many formulas for obtaining good offsprings, sexual pleasures, riches, protection and curing diseases. The first attempt in this light was done in Atharvaveda.

A number of sūktas are devoted for obtaining riches (Rai) in all the Vedas. For this achievement one has to perform sacrifices and please the gods. But the tantra has advised that one should go alone to the temple of the goddess at night. He has to utter (japa) the specific 'Devīmantra' for eight thousand times after worshipping the goddess with flower Jāti, sandal paste and cloth. Then on being pleased the goddess herself would appear before him in the form of a beautiful lady allowing him for enjoyment, bestowing maximum[60] riches. As described, this is a direct method to contact the goddess which might have the popularity of its own.

## Treatment of Poison

As such, it is found that Atharvaveda stands as a bridge between the Vedic age and the age of the tantras. It has given importance to the sacrifices like the other Vedas and also to the magical systems usually found in the tantras. For example, to deal with poison, tantras have applied a number of processes through 'maṇi, mantras, ausadhi'. Atharvaveda has given also the same kind of advices like tantra śāstra. It applys a mantra in snake bite by saying, - "O" poison, you rebound to the snake from where you have come and do kill that particular snake."[61] In another mantras it is found in Atharvaveda the names of some 'auṣadhi' like 'paidva', 'urvari', 'Ghṛtāci', 'Taudi' and the white mustard are very useful for snakebite.[62] Another medicine called 'Madhuka' prepared out of honey is able to remove the poison not only of the snakes, but of scorpions.[63] Atharvavedins were aware of the fact that poison is the medicine for poison. "Viṣasya viṣa mauṣadhaṃ". It has been said in a mantra in Atharvaveda - "O" snake, I shall kill your poison through poison". "Viṣena hanmi te viṣam"[64] This veda has given remedies for many kinds of poisons and prescribed medicines which have magical effect. For instance, the juice of 'Varuṇa tree' is a direact medicine to cure the reaction of poison.[65] Likewise 'Kandamūla' has magical effect to remove the snake bite poison. According to Atharvavedins, Takṣaka is a snake-Brahmin. Vainateya garuḍa eats snakes. So they were applying Garuḍa mantra for snake poison. They knew, how to get rid of the effect of poison and how to poison, food, fruits and water in order to kill the enemies[66] There was one maṇi called 'Añjana' which was found in 'Trikuta' mountain of the Himalayas. It had the power to neutralise the snake poison.[67] Thus, it is found that Atharvavedins had proficiency in the use of 'maṇi, mantra and auṣadhi'. Thus, they were able to deal with any problem of danger through the application of all these useful things.

## Witchcraft

For example, in the science of witchcraft, they were using a medicine known as 'Ajasṛṅgā'. The gandharvas and Apsaras fly away for its bad smell. They also use 'gugula, pilā, naladi, okṣagandhi and pramarddani' for perfumed smoke in order to ward off the piśācas and Rākṣasas.[68] During the period of tantra, this science of witchcraft reached the pitch of its development. The tantrics were able to apply it for punishing the enemies. As a result the affected person becomes unconscious from time to time. In 'Uḍiśa tantra' it is prescrbed that powder prepared out of 'Bhālia, Kāiñca, Padmanāḍa, Citāmūla, Bāidaṅka, if applied to a person, he becomes affected with this craft and falls unconsicous. This can be removed as stated in this tantra with another paste prepared out of 'usīra, candana, kuḍha, priyaṅgu, rakta candana'. A mantra can be made to apply for this purpose, in order to get ride of it.[69]

## Magics of Dravyaguṇa

It is clear, the tantrics must have had the knowledge of the Ayurvedic 'dravyaguṇa' for using the things for the purpose of magics and witcraft. The vedic period also had sufficient knowledge on this 'dravya guṅa' what they were utilising for magic and medicines. For example, Lac dye was used to cure the wound.[70] A root called 'Garuḍa pita' ws used to cure leprosy.[71] A root called 'Vicruti' was a medicine for tuberculosis, leprosy and epilepsy.[72] Pṛśniparṇī was a good medicine to cure leprosy.[73] The horn of a deer had the power to recover tuberculosis,[74] epilepsy and leprosy. Apāmarga was capable to remove thirst and hunger. It had enormous power to help magicaly in winning the gamble.[75] It could also successfully make free from Alakṣmi[76] and had the ability to cure leprosy, tuberculosis[77] etc. In tantric age Apāmārga was a prominent herb to be used for magical achievements. Turmeric is also a beneficial medicine with a lot of useful features and it was frequently used by the tantrics. The vedic people, as described in Atharvaveda were applying it for the luxuriant growth of hairs.[78] Pippali was useful for the disease Vāta or rheumatic pain.[79] As such numerous medicines are prescribed for different diseases in the Atharvaveda. The seers were so scholarly in their attitude that they confidently advised the measure in order to deal with fever,[80] gaṇḍamālā,[81] obstruction of urine,[82] delivery case of the ladies,[83] bleeding,[84] worms,[85] tubercolosis[86] and the like through the aplication of magical mantras. It was appearing to be a magic when the disease were cured through the processess pertaining to specific mantras. It very well perplex the mind of the people when they see the magical effect of the mantras. Similarly they were dumb founded to see the magical power of 'Varuṇa maṇi' when it cured tuberculosis,[87] just being worn by the patient.

## The tantric magic

During the time of tantras when the mantra, yantra, homa were supposed to give more results it was also appearing to be magic to the ordinary people. The tantrics were also curing the disease, fulfilling the desire, granting all sorts of pleasures to the people as well as to themselves by their own practice (Sādhanā and Siddhi) through 'Bhairavopāsanā', female worship, kumārī pūjā, pancamakāra process, and aplying specific mantras in satisfying and pleasing the goddesses like 'Daśa mahāvidyās, Saptamatṛkās, Aṣṭmātrukās, Nava mātṛkās with pañcopacāra' and ṣoḍaśopacāra principles of worhip. At the first stage, the tantric has to take 'Dīkśa' which is essential to make the mantras effective.[88] Then he would have to achieve perfection (Siddhi) in the mantra japa.[89] Mahānīla tantra says, the austerity of yoga to please the aforesaid goddesses would be done in a lonely place like hill, forest, cremation ground[90] etc. The 'homa' would be performed with flowers, fruits, flesh and blood unlike the Vedic sacrifices in a different way. Nīla tantra and Gandharva tantra, both have prescribed for 'Kumārī Pūjā' by the tantric who would perceive himself as Bhairava god and the young lady to be his Bhairavī. This is called 'Vīra Sādhanā' in order to have perfection on the mantras. He would have to worship the Bhairavī with the precribed 'Pañcopacāra and Ṣodaśopacāra' system before practising the prolonged sexual pleasure.[92] Śakti smgam tantra also approves this. This was the practice in the age of tantra in various parts of India, mostly in the sixty four yogini temples of Bheḍāghāt-Jabalpur, Hirāpur-Bhubaneshwar etc. The tantric drinks 'surā' in order to have concentration in this practices. This was accepted following the 'pañcamakāra' principles.[93]

It was the practice for all the pleasures and achievements of the people. It was believed that peace and prosperity could be attained through this. Both the vedic and tantric methods were meant for piety, prosperity and pleasure, the three Puruṣārthas of the people in the society at large. But, somehow or other such Sādhakas are now rare and the names of the maṇi and auṣadhi might not be properly traced upon. Therefore, there might be doubt in the present age in successfully experimenting the magical effects of the maṇi, mantra, auṣadhi without 'Sādhanā and Siddhi'. Still, nothing is impossible, if attempts would continue in this line to find out the truth through necessary preparation on experiments.

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    yo vibharti dākṣāyaṇaṃ hirṇyaṃ
    sa jīveṣu kṛṇute dīrghamāyuḥ/
43. AV. 4/22/3.
44. AV. 7/7/76.
45. 3/5/23.
46. AV. 3/6/28.
47. AV. 4/1/4,

    Khanāmyasyoṣadhi and Somapatra māṇi AV. 3/1/5.
48. AV. 4/2/11.
49. AV. 6/2/11.

    Soma Patramaṇi' can enhane semen and glamour A.V. 3/1/5.
50. AV. 6/10/102.

    añjānasya madughasya kuṣṭhasya naladasya ca.
51. AV. 7/3/37.

    abhitvā manujātena dadhāmi mama vāsasā.
    yathāso mama kevalo nānyāsāṃ nāma kīrtaye.

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    athātaḥ saṃpravakṣyāmi yogānāṃ Sāramuttamaṃ/

    yasya vijnāna māntreṇa nārī bhavati kiṃkarī//

58. Ibid. 8/16

    citā bhasmaṃ vacā kuṣṭhaṃ kuṅkumaṃ rocanaṃ samaṃ/

    curṇaṃ strī sirasi kṣiptaṃ vaśīkaraṇa madbhutaṃ//

59. Ibid. 8/23/24.

    rocanaṃ matsyapītaṃ ca mayūrasya sikhāṃ yathā/

    madhu sarviḥ samāykutaṃstrīvarāṅga vilepamaṃ//23

    Nibhṛte maithune bhāvaiḥ patirdāso bhaviṣyati/

    rūpa yauvana saṃannā nānyāmicchet kadācana//24

60. Uḍiśa tantra 9/27.

    japānte sīghramāyānti cumbatyā lagayatyapi,

    sarvālaṅkāra saṃyukte sambhogādi samanvitā,

    kuverasya gṛhādeva dhanamākṛṣya yacchati//

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    Madhura traya-yogena guruṇokta vidhānataḥ//

92. Nīla tantra : Na dhātā nācyuta śambhuḥ navāhaṃ sanātanaḥ/

Tasmāt sarvaprajatnena pūjitavyā nitambinī//

Gandhrava tantra : Svayaṃ śiva svarūpaśca cintayet sādhakottamaḥ/

Tadanujnāṃ samādāya yonau lingaṃ vinikṣipet//

93. Śākta Pramoda : vinā pītvā surāṃ bhuṃktvā matsyaṃ māmsaṃ rajasvalāṃ/

yo japet dakṣināṃ kāliṃ tasya duḥkhaṃ pade pade//

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